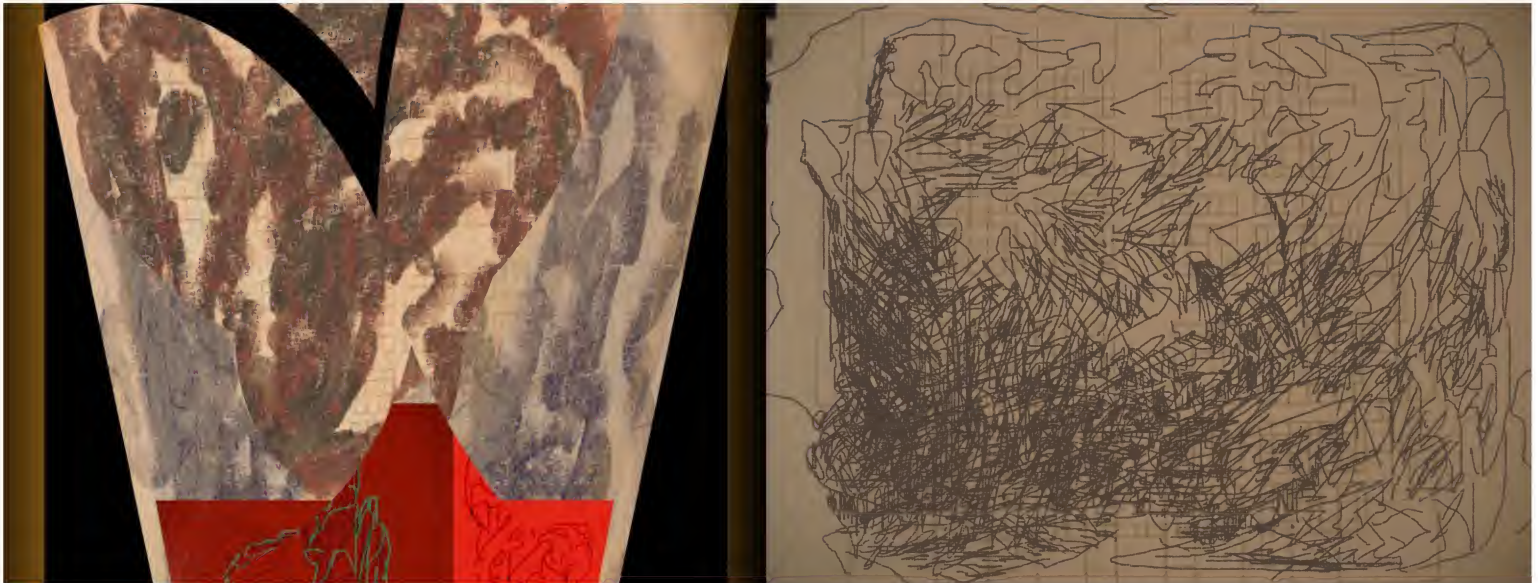


# Drawing Phenomena

Between Parallelism and Simulacrae

by Edwin VanGorder





# Drawing Phenomena

Between Parallelism and Simulacrae

© by the author of this book. The book author retains sole copyright to his or her contributions to this book.

The Blurb-provided layout designs and graphic elements are copyright Blurb Inc. This book was created using the Blurb creative publishing service. The book author retains sole copyright to his or her contributions to this book.





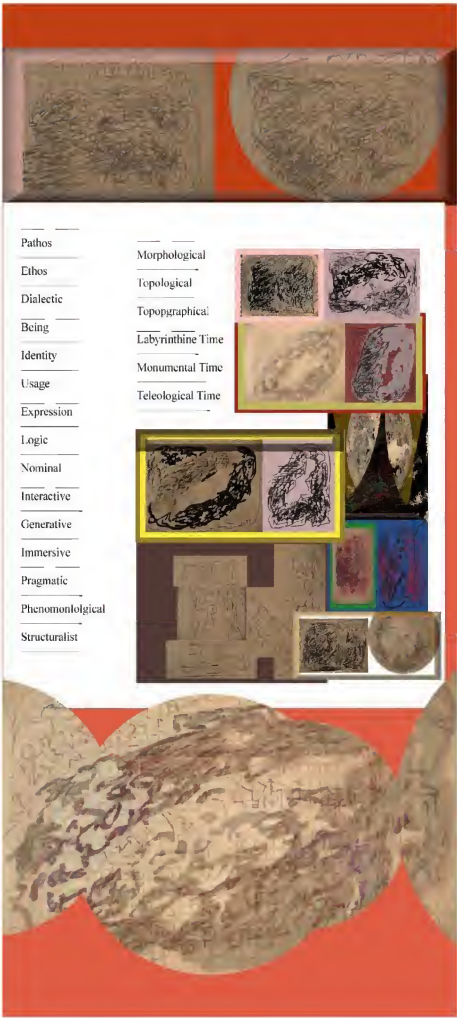
I am a Laconian: the interest here is in a chain of signifiers and flux of metonymy over metaphor only. Through such a visual rhetoric in the case of this art of mine ( cyber drawing) ethos and pathos are the tonic of discourse within dialectic . Thus out of threads of virtuality and meta levels of art as process there is the remark to morphogenic being in marking creating the metamorphic conditions of experience, as artistic proof. I identify to the spread of a mark of view as movement in mind and world, as opposed to the stasis of what is called a point of view with its anamorphic implication. In my art traditional grading of materials, out of which the root Assyrian word Skrr relates scratch to sculpture I build a kind of cyber virtual sculpture of drawing, like throwing a fourth dimensional pot, in which like an embryonic development the carries the gradients of association to many materials of which drawing remarks on achieve a different chemistry, of interaction, a different space, within a loop and labyrinth , and a different interactivity through focus on archive as art. Such a throwness has Heideggerian implications, of which I will refer toward Ellsworth Syder's relation to Cage: the latter speaking to our Parson's class noted: If you can't find the answer change the question” .

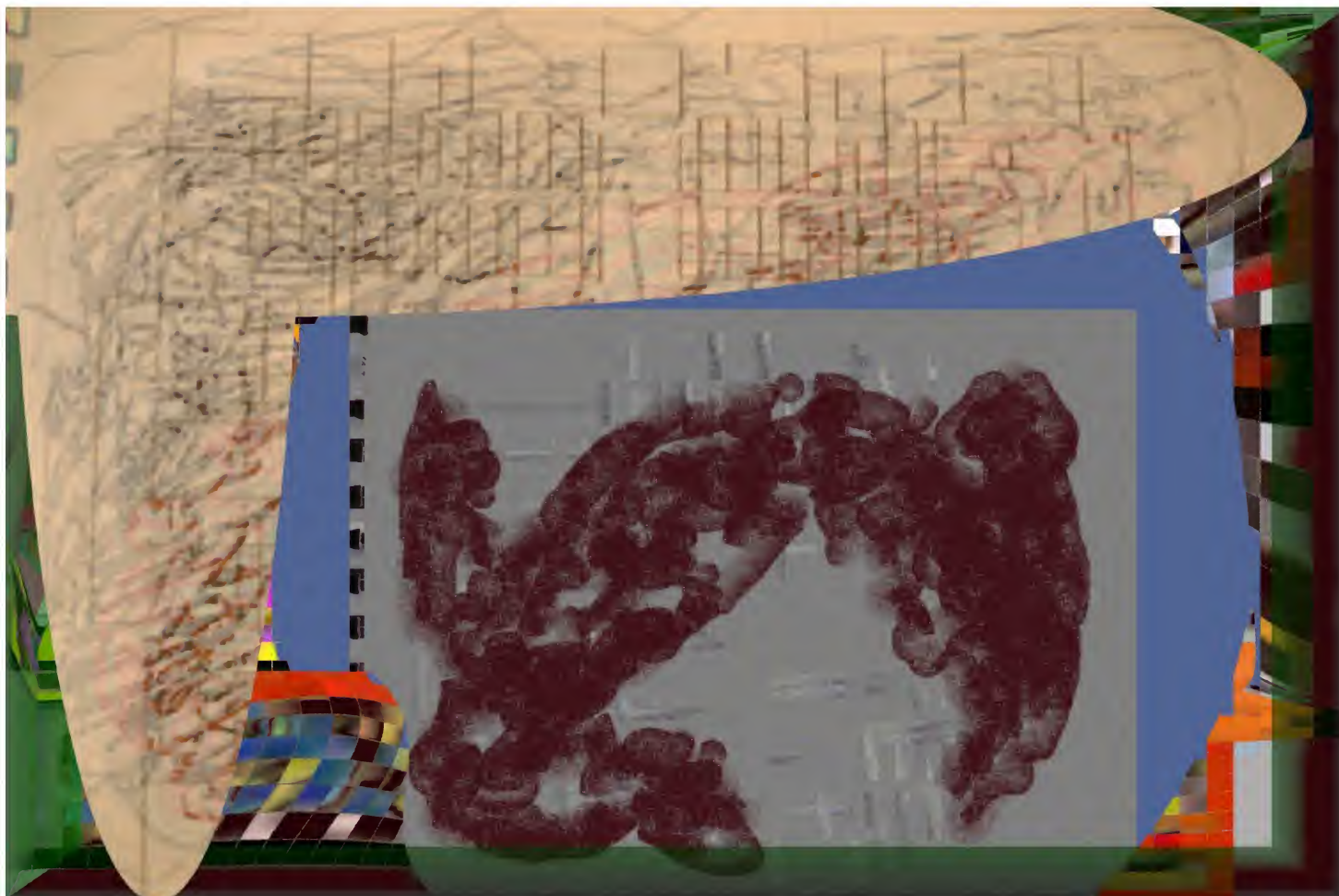
The musical relation to question and answer is noted by Snyder who observed prior to meeting Cage he did not know much about abstraction because in his music he was the conductor's middleman.. Snyder seemed to feel that the identification into process could be termed as abstraction a kind of not knowing which I personally appreciate from a different angle: believing that going beyond sic or non as Abelard recommends of rhetoric as discourse is where Deconstruction takes us... The reference to the Iching helps to clarify the topology of interest : Chance.

The Orphic tradition in the West and the PreSocratic variants, and the Iching tradition in the West have a common interest in Nature radicals as identifiers into human consciousness, for the Iching the Lake is the gentle, wind the penetrating, fire the clinging etc, and in the Orphic (etymological root of morphic) identification into the Chimera as flux, Ethos as creative, The Bright robe ( mantle of heaven) as phenomenology (the shining) arrive in our culture very much through Cage and through the abstract Orphic movement of Delauney . The latter is a moment of early abstraction that particularly identifies to process in materials (dyes particularly) and the topology of abstraction one may associate as well with Pevsner's dictionary of architecture or Joyce's sense of the end of history i.e. human language at a level of control over our evolutionary process. Democritus the Presocratic presented atoms as linked and constructing by chance, in the Chinese Classic The Story of The Stone poetry composed in relation to chance has the same intellectual linking of Chance to zero or non connection, out of which connections then arrive through our own flux, chance existing to our circumstantiality of appreciation yet the world itself something we define as the nature of nature, generation to generation.

The nature of nature is a double hermeneutic, i.e. like journaling or art a self reflective process that within the emerging terms of its interest creates the theoretical objects of our invention, (art) that are the vehicles of this interest. Our considerations historically have evolved between structuralism as an abstract topology, phenomenology as the conditions of reading the experience we find and create , placements into the collective subconscious, and finally pragmatics, an over all conflux structured as on going implantation of the discursive roots of these rhetorics that today might be termed Deconstruction and Psychology as reincarnation.

I will show a series of my works that relate to Topothesia, i.e. places of the imagination in which artists have arranged the”conditions of experience as simultaneously the conditions of the objects of experience” in my interpretations. My interpretation takes into consideration Bal on Topology: “topology alters linear time by making embedding not sequence a principle of narrative time, a body within a house”. The net result is a variety , a metonymy of time as art process as Kirstie's posits: teleological time, labyrinthine (struggled) time, and monumental time...

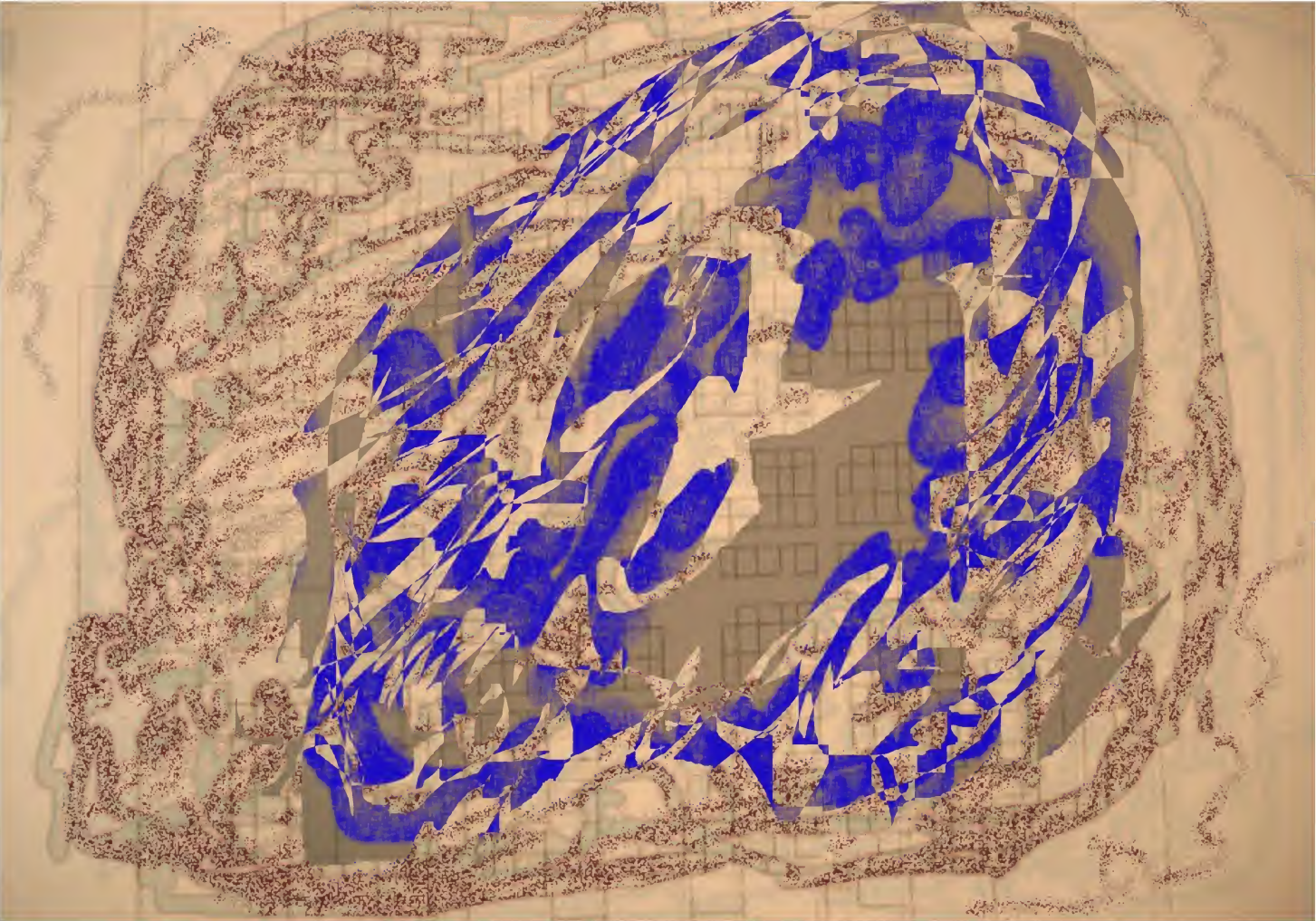




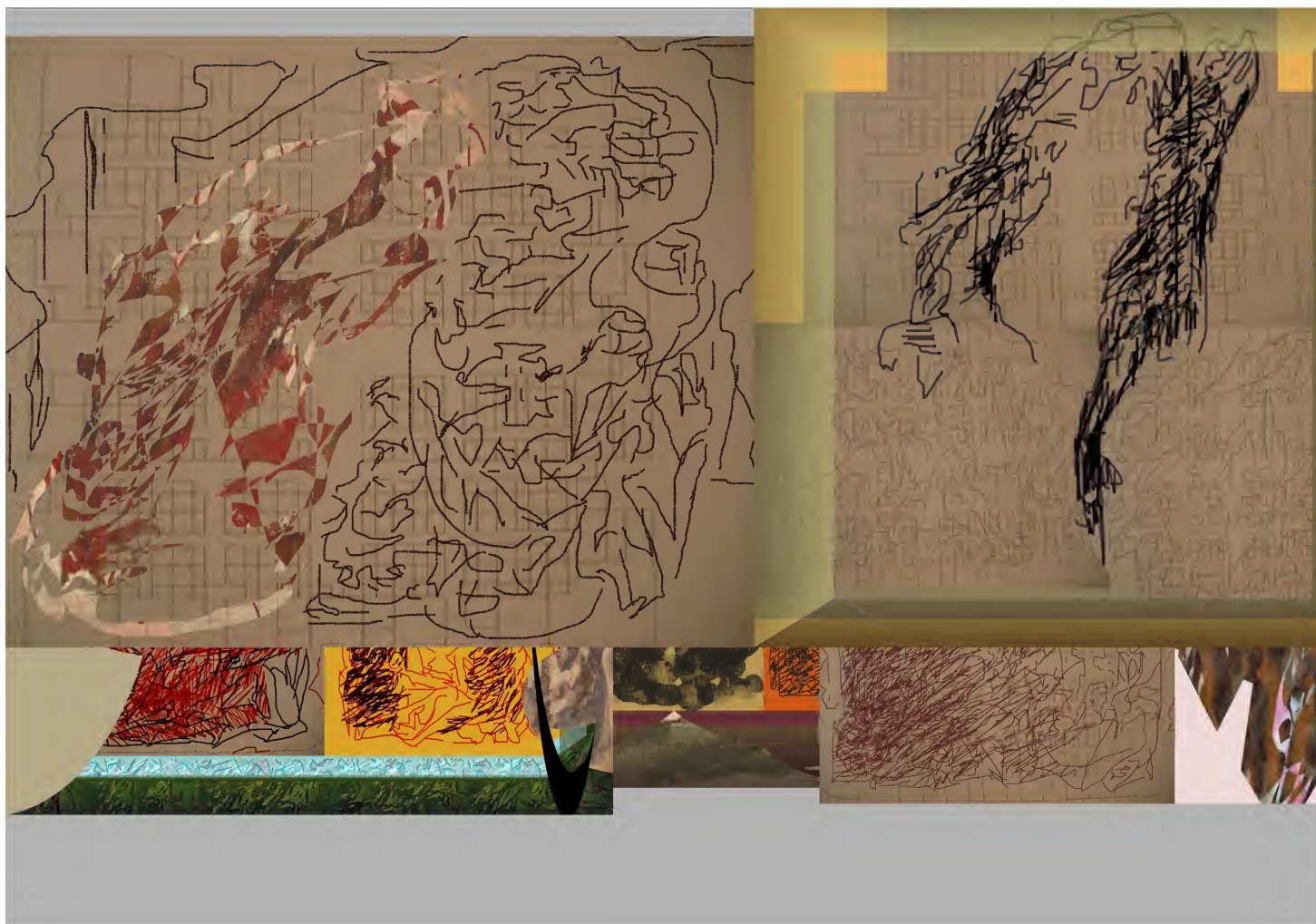








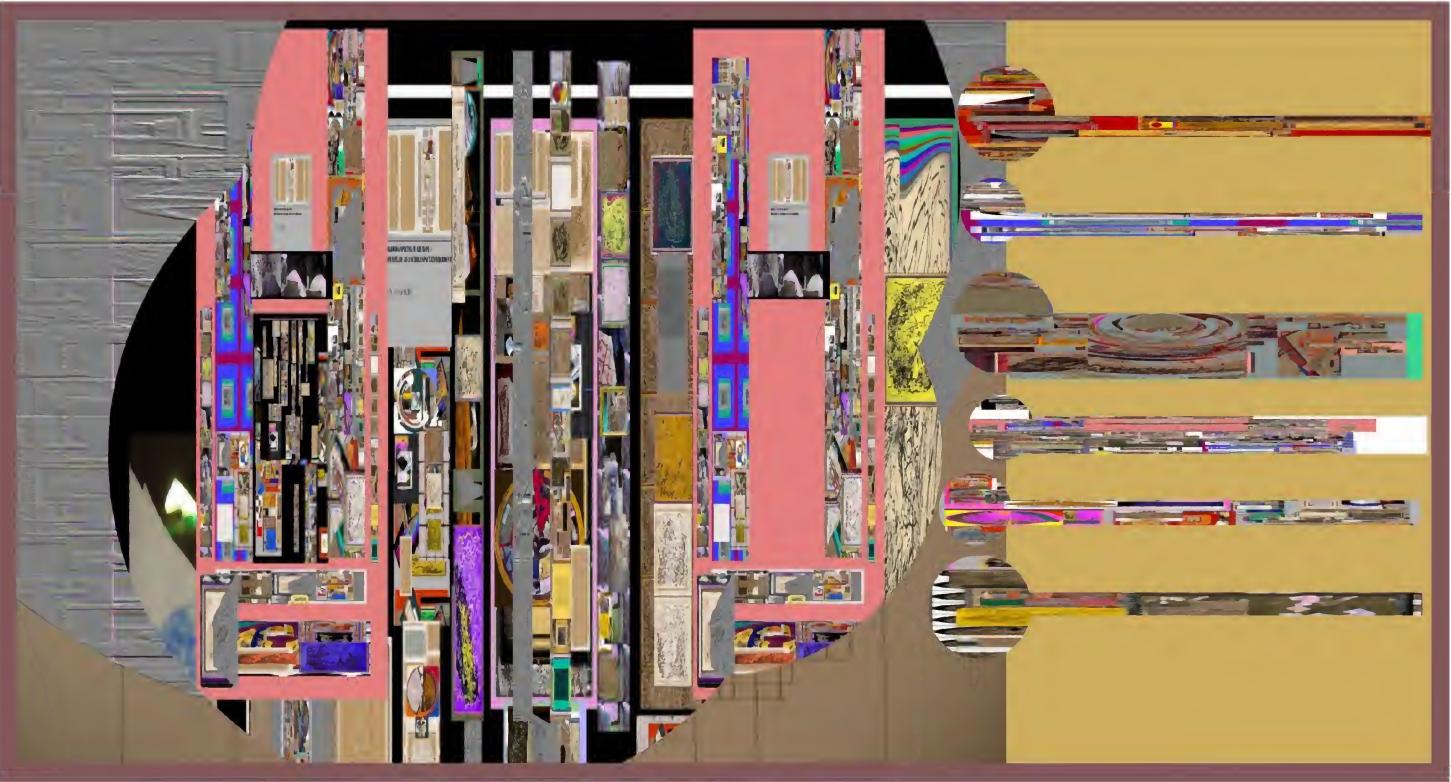


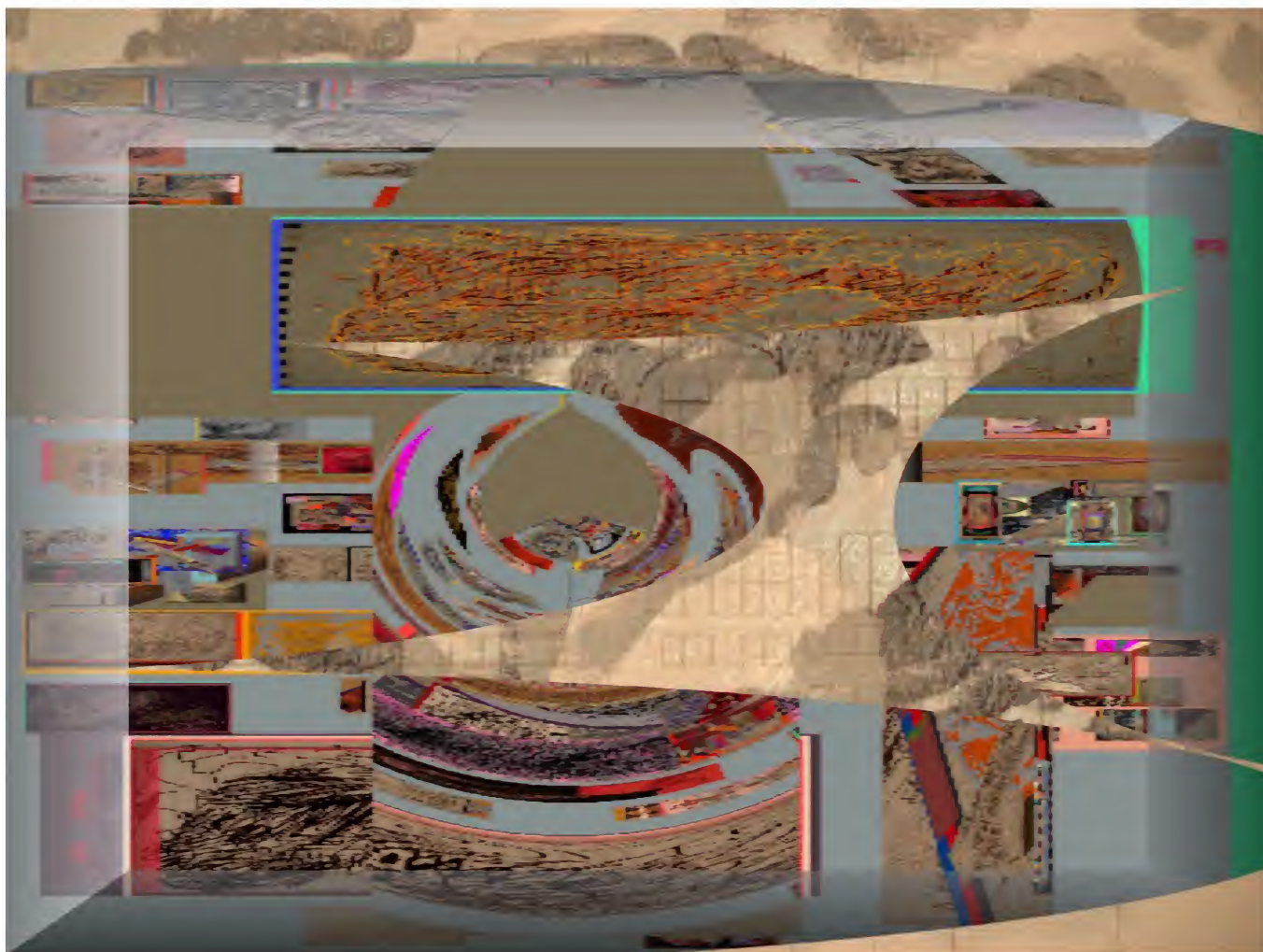




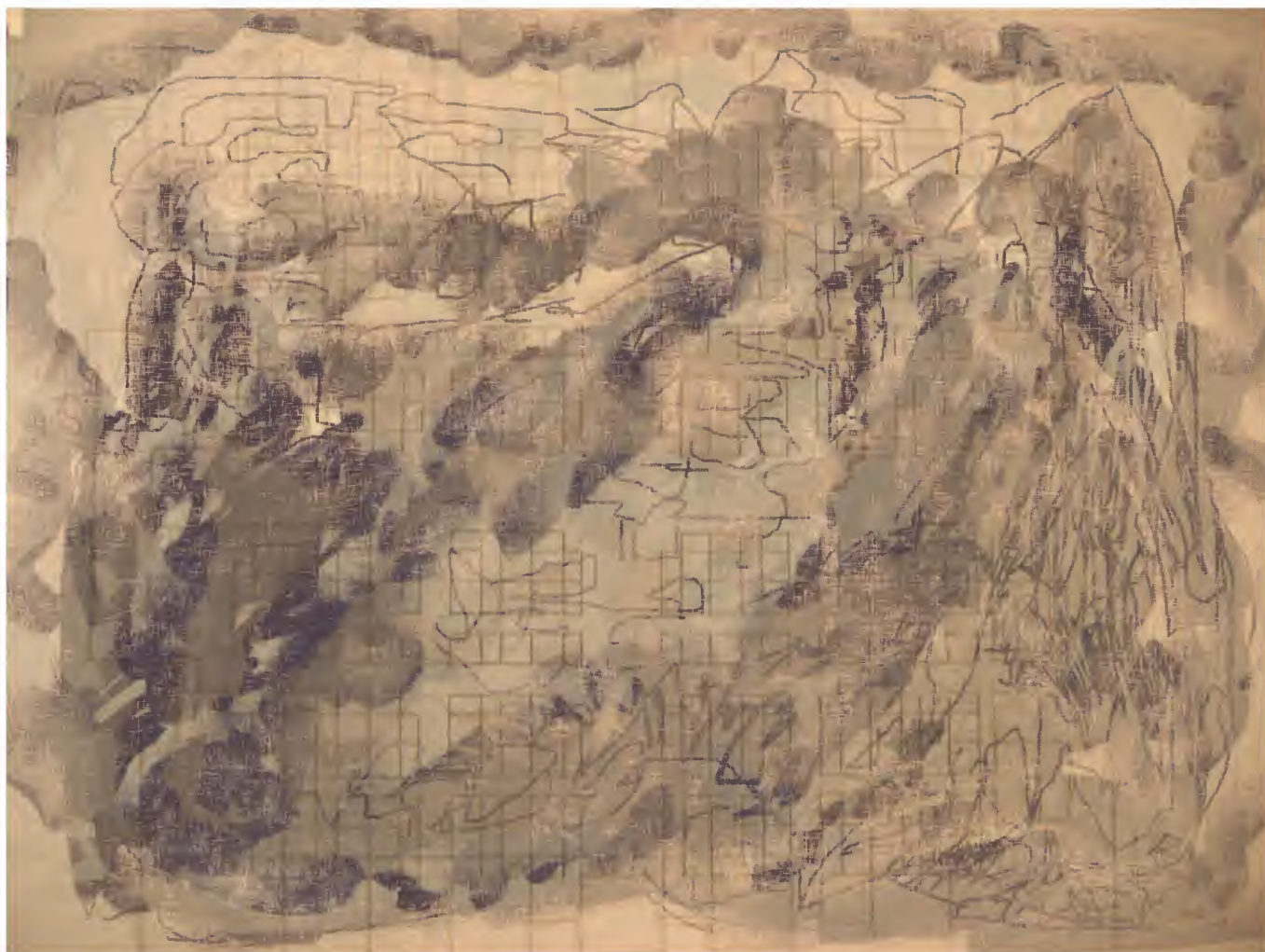


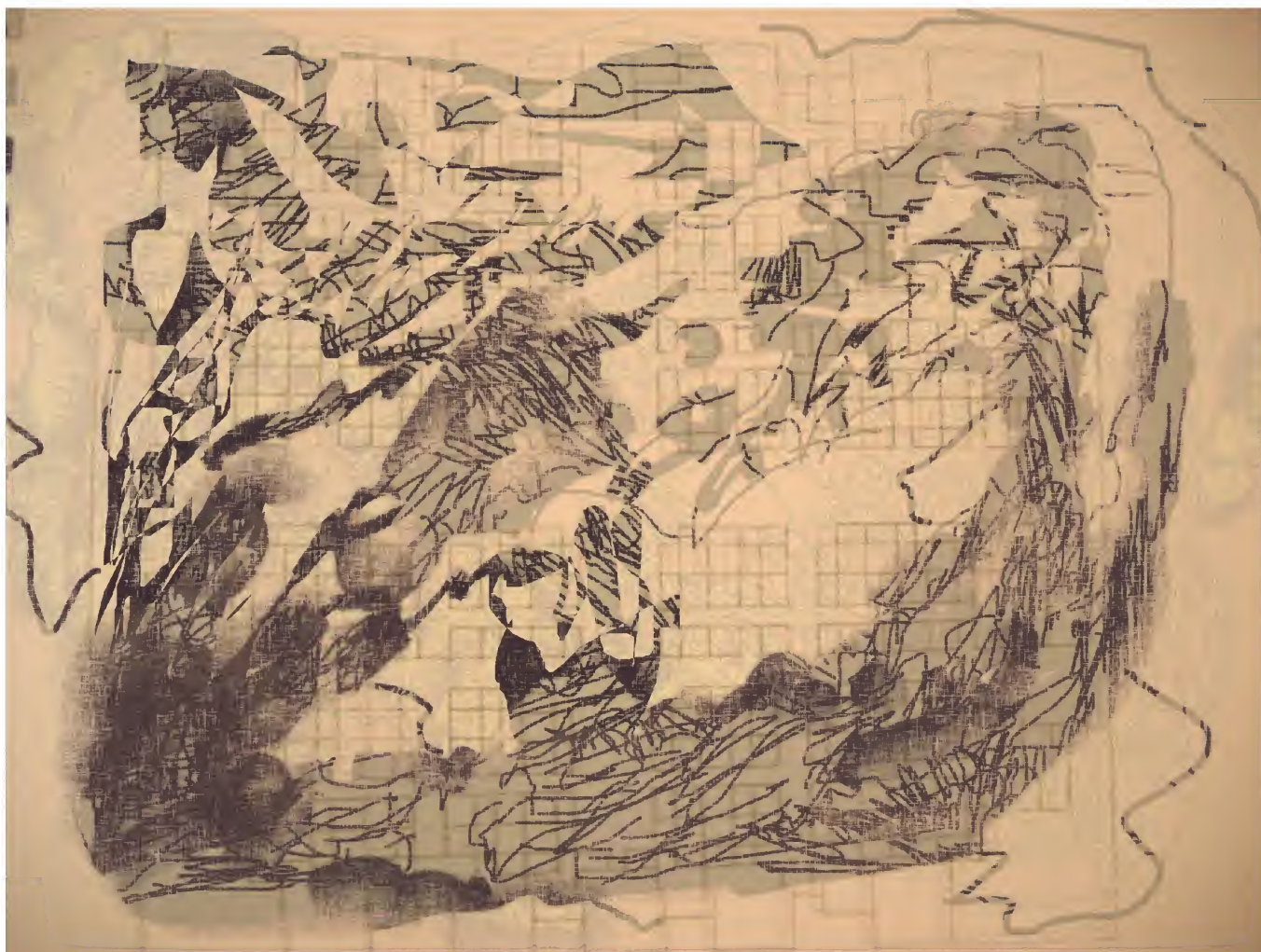




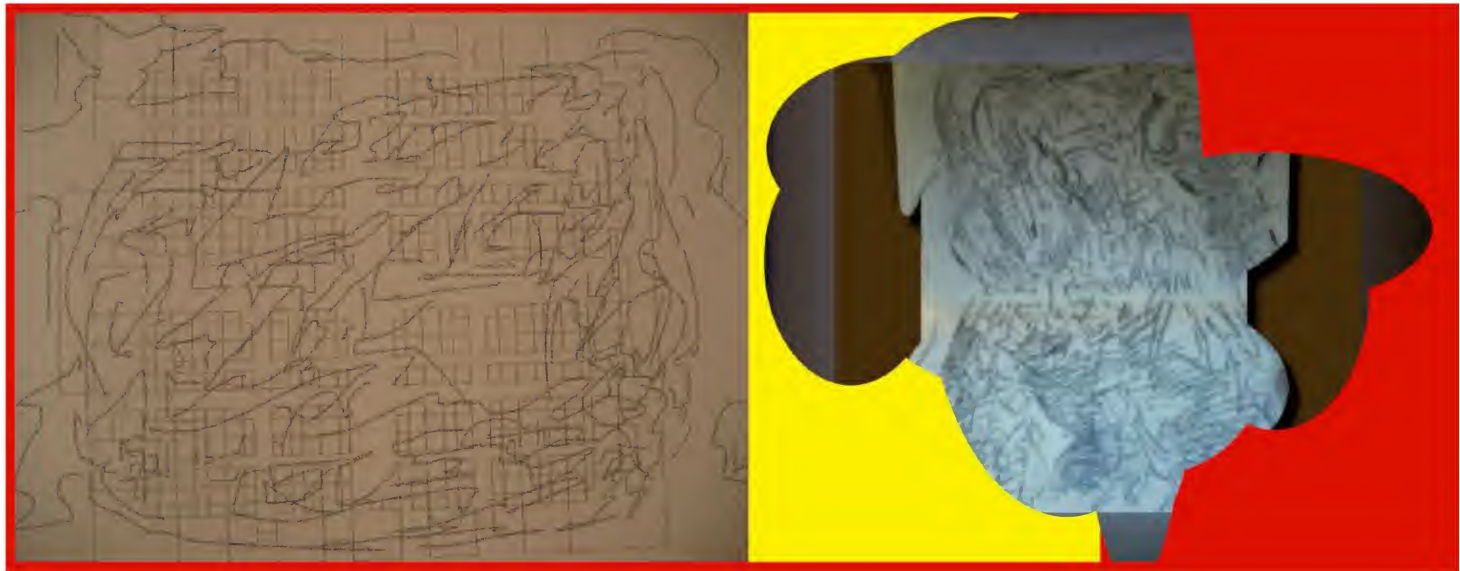


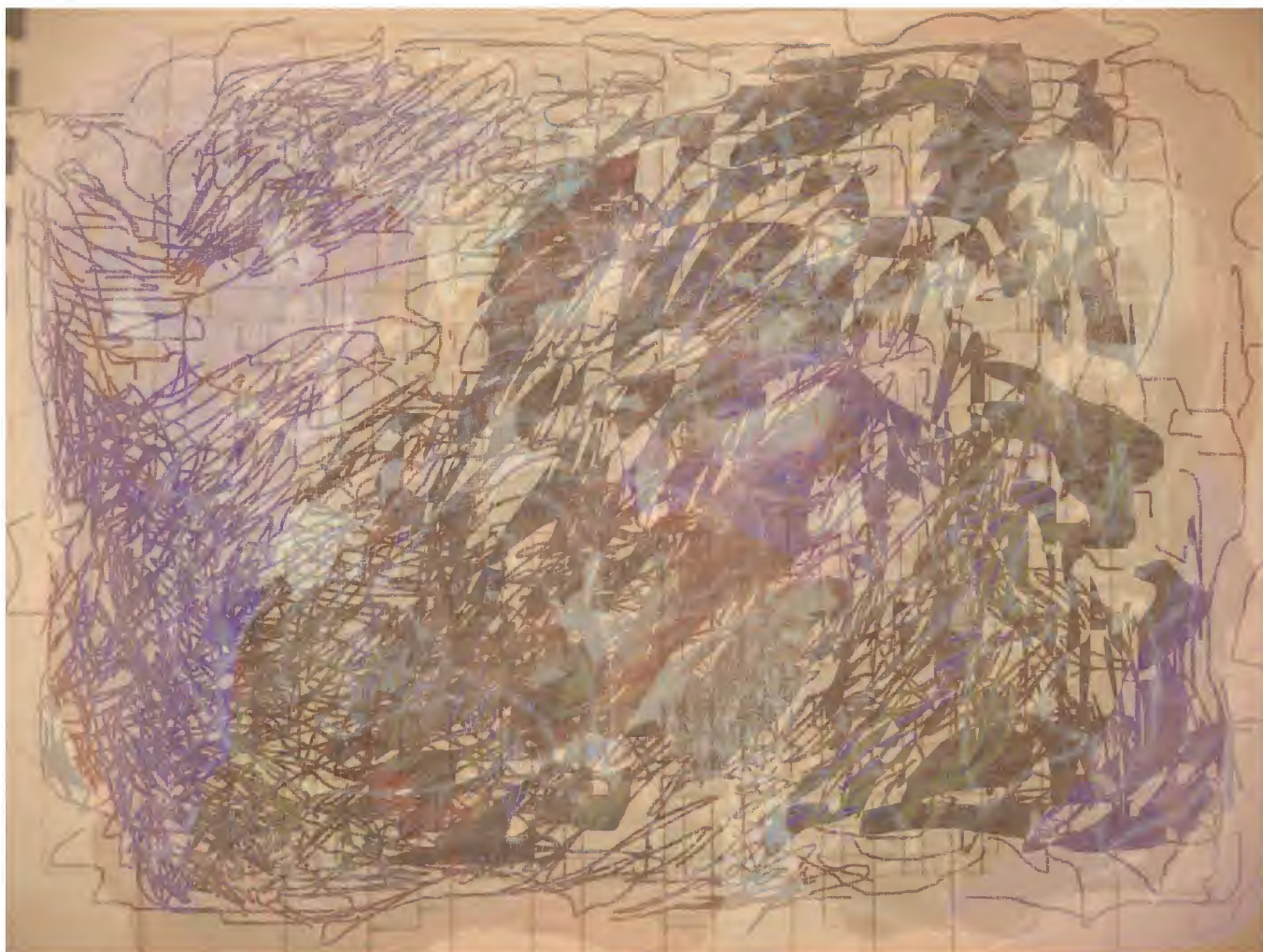


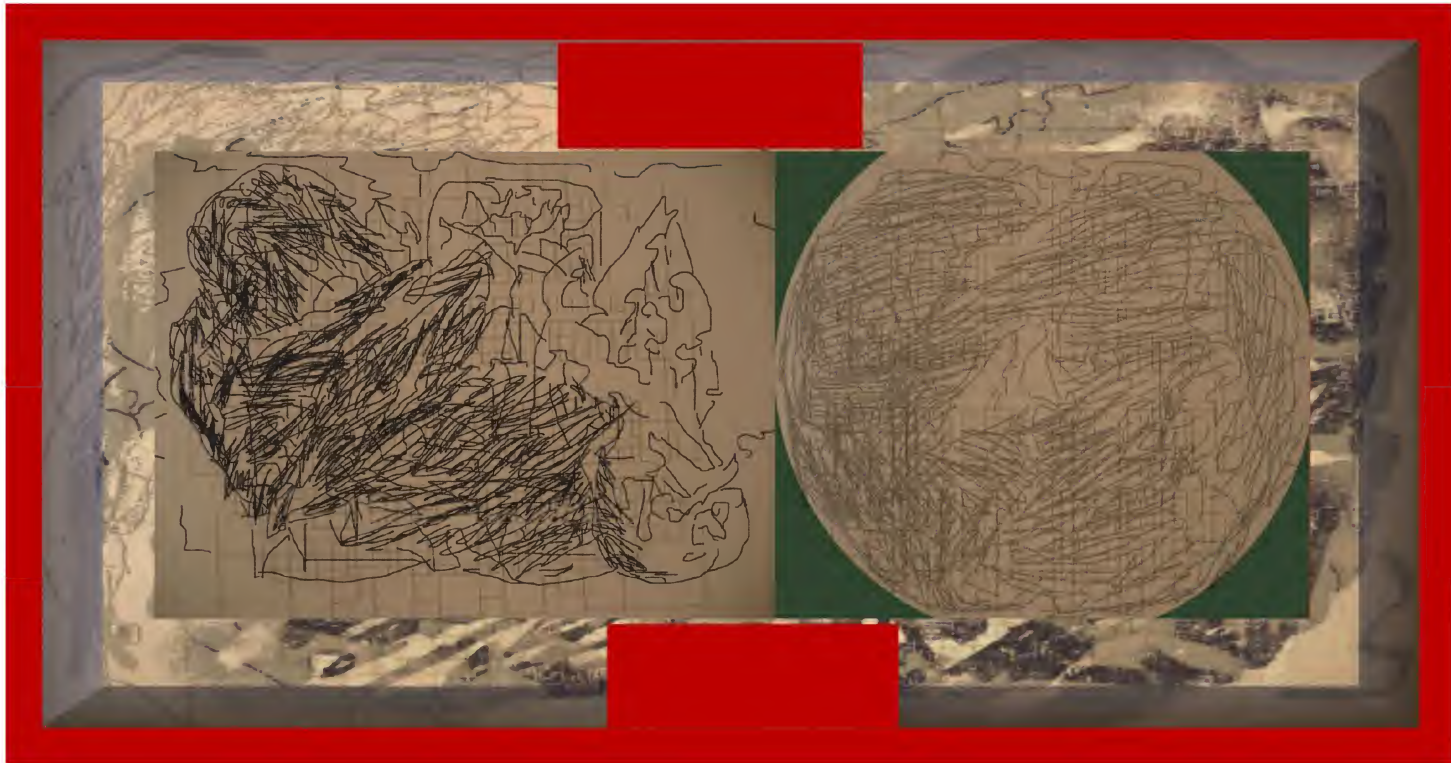




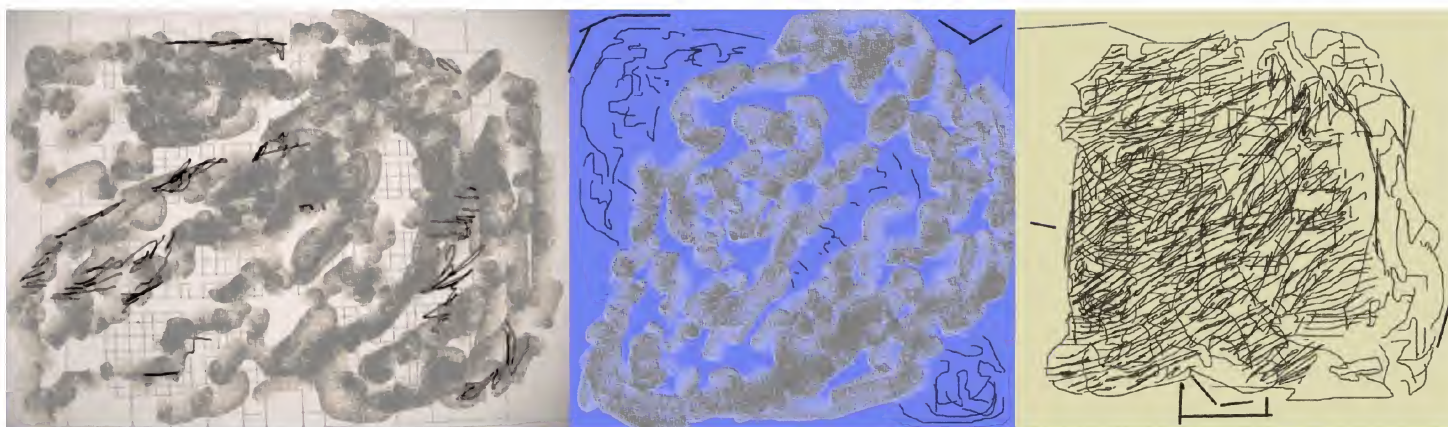


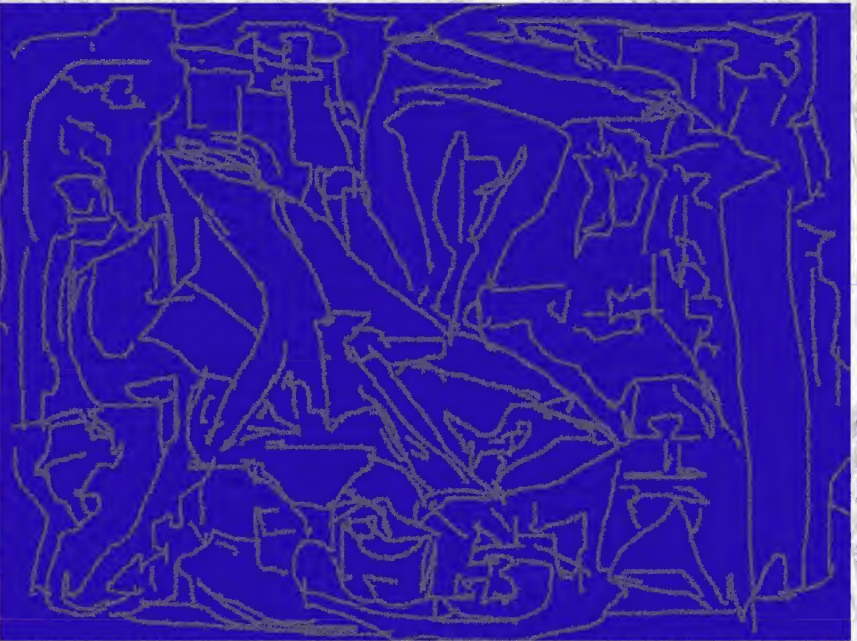
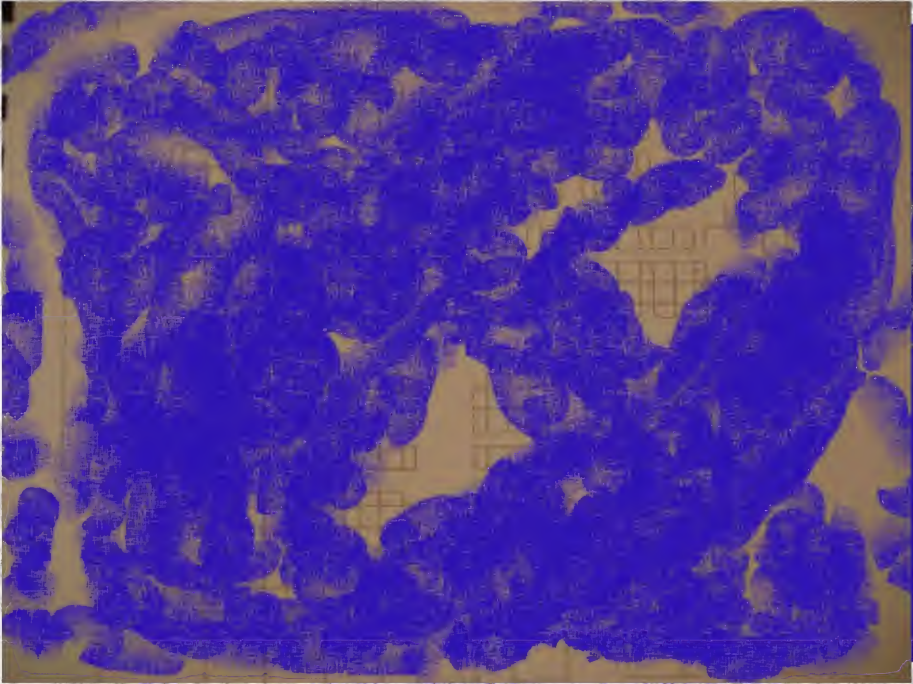






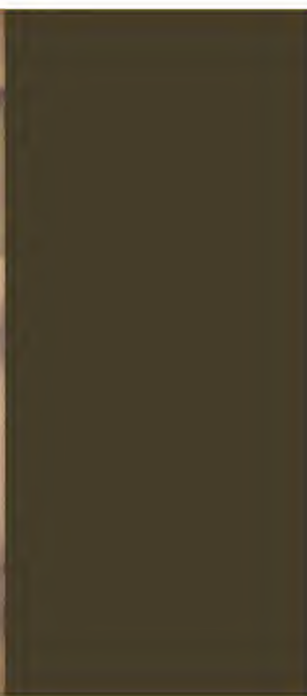




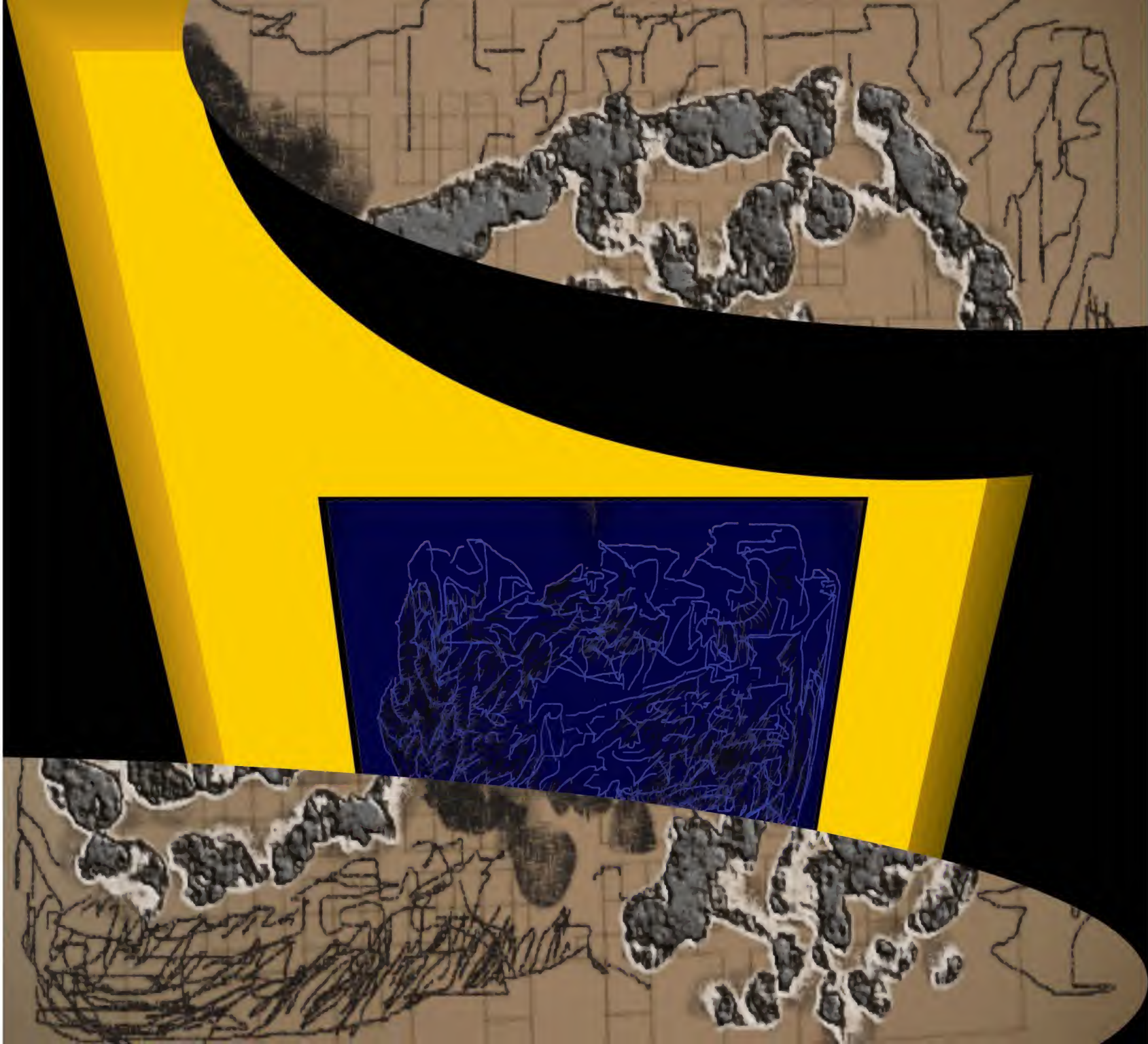




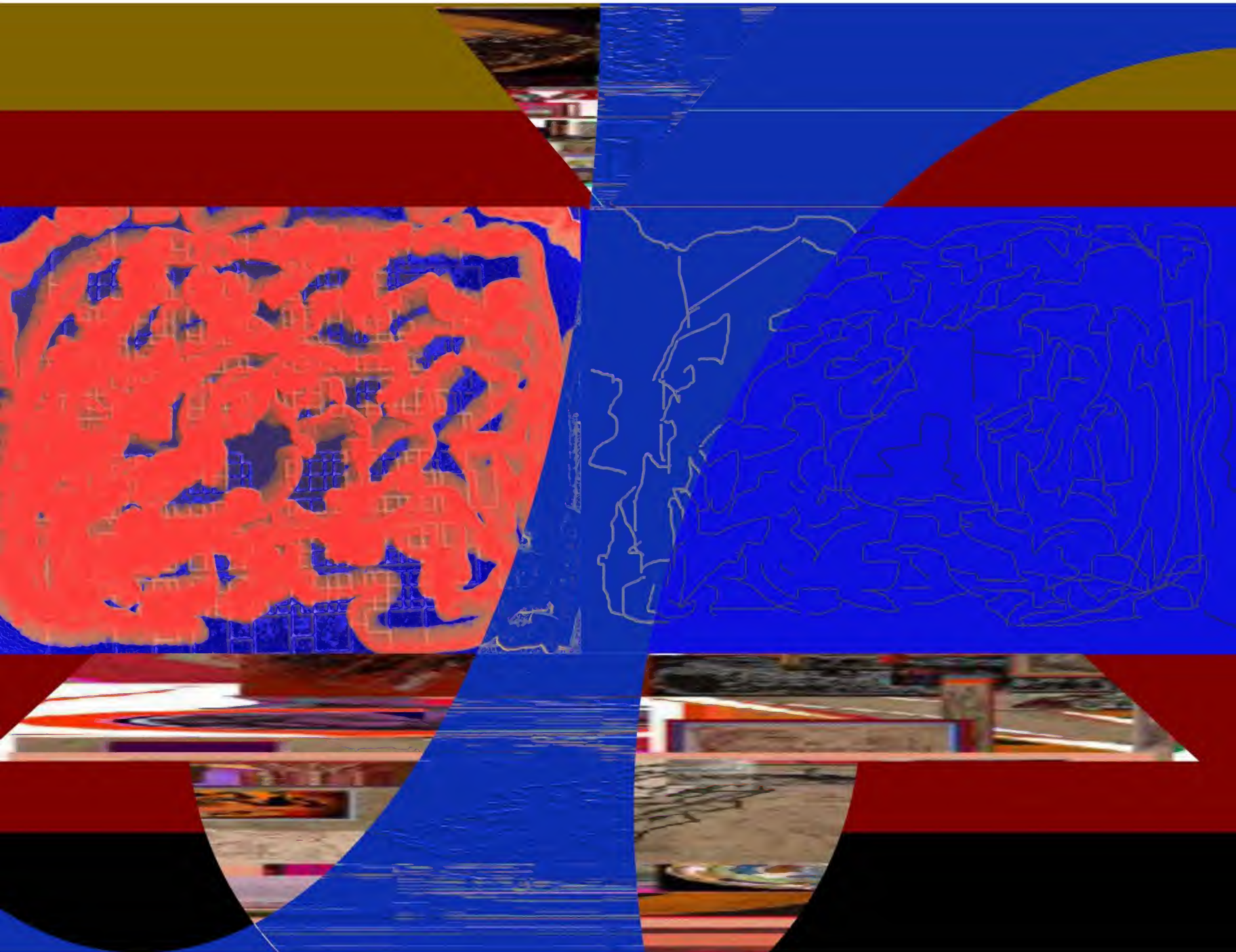




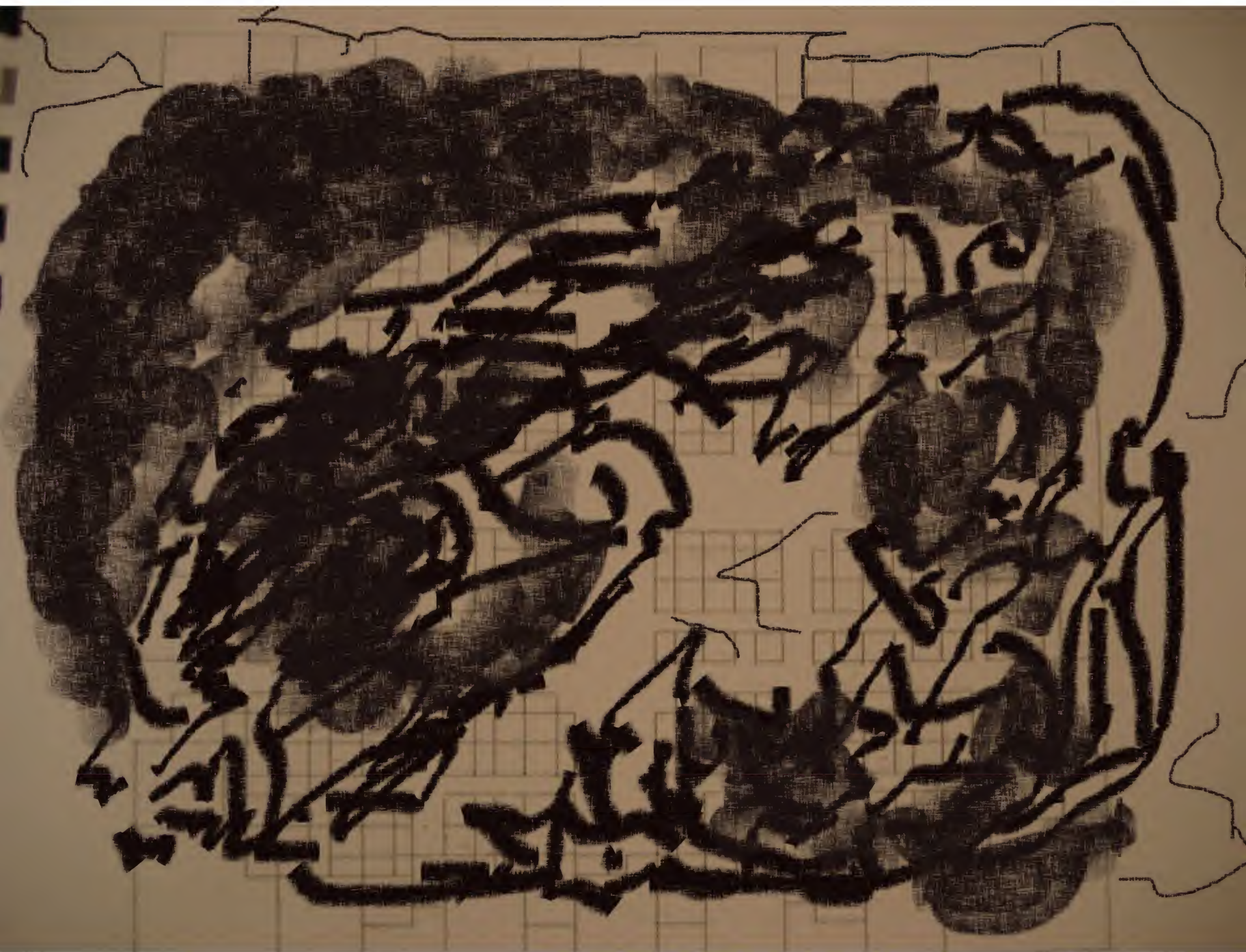




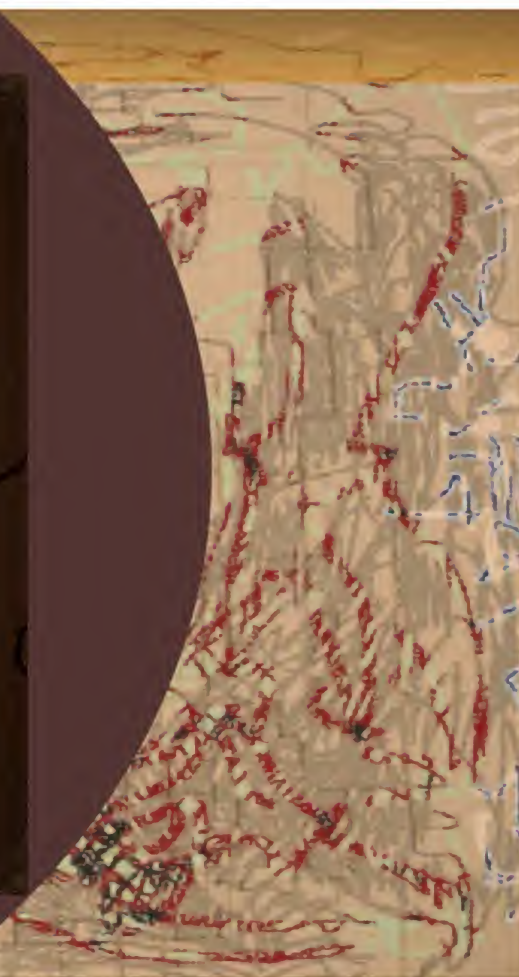




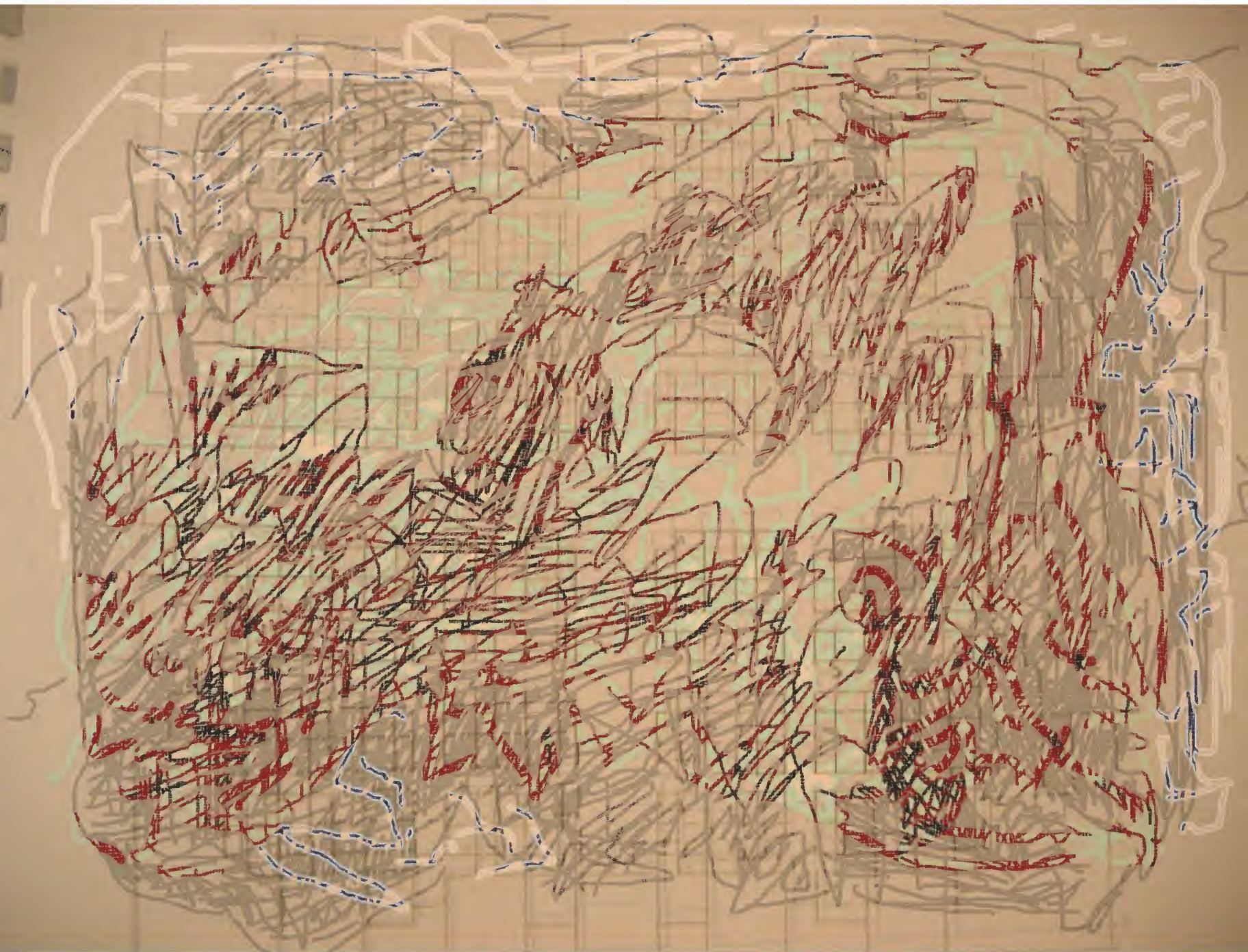


















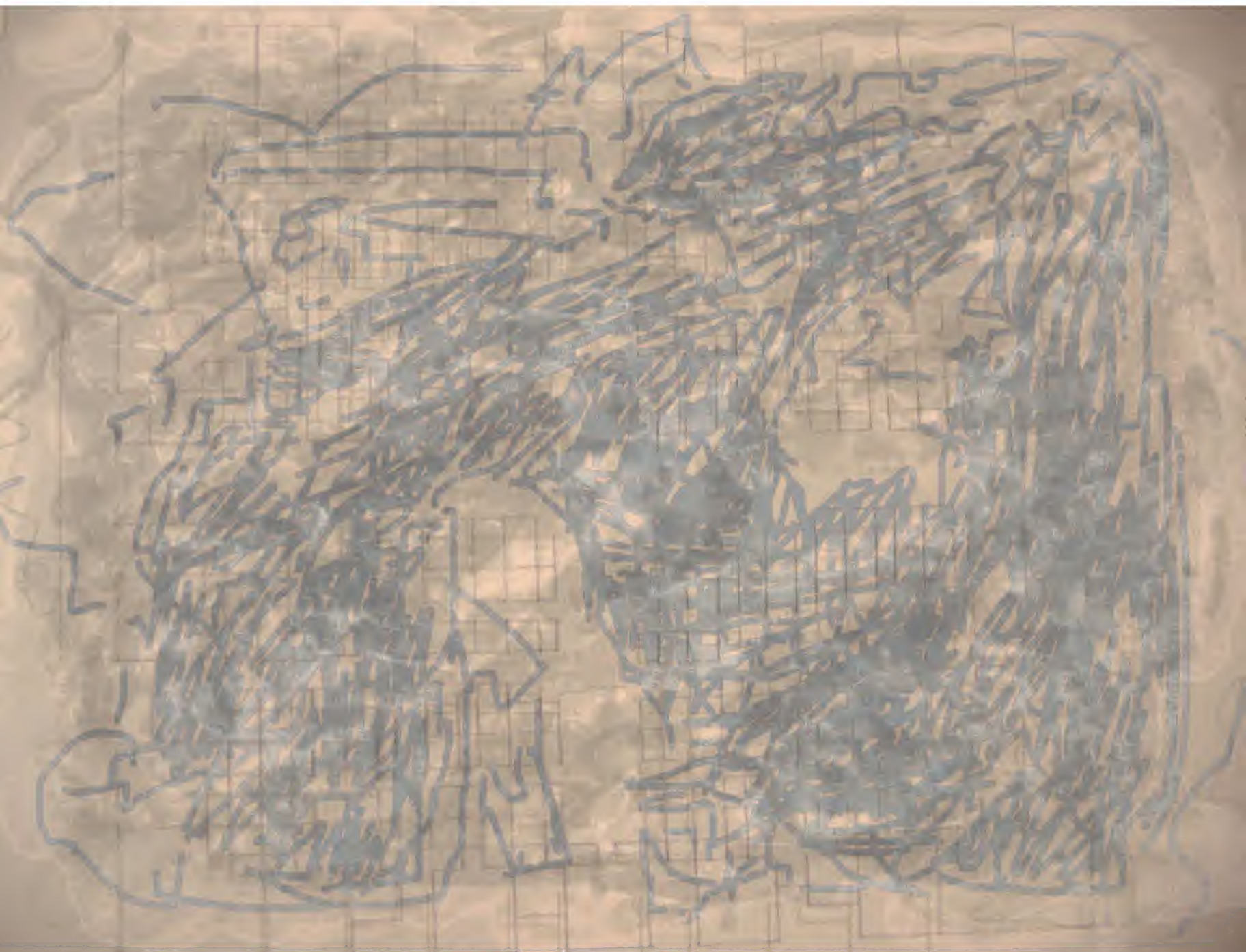








**San Marco : Vows of Silence**

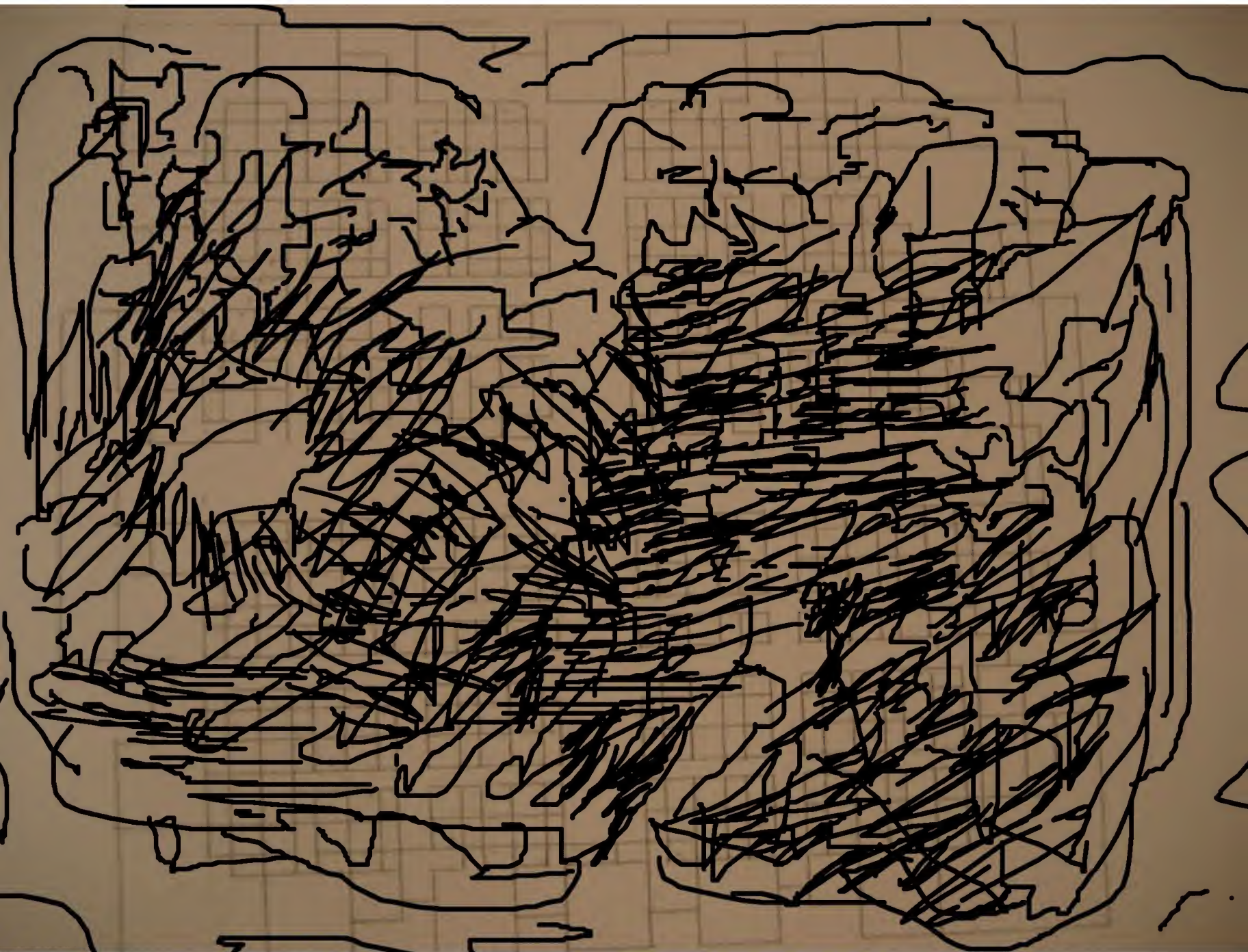




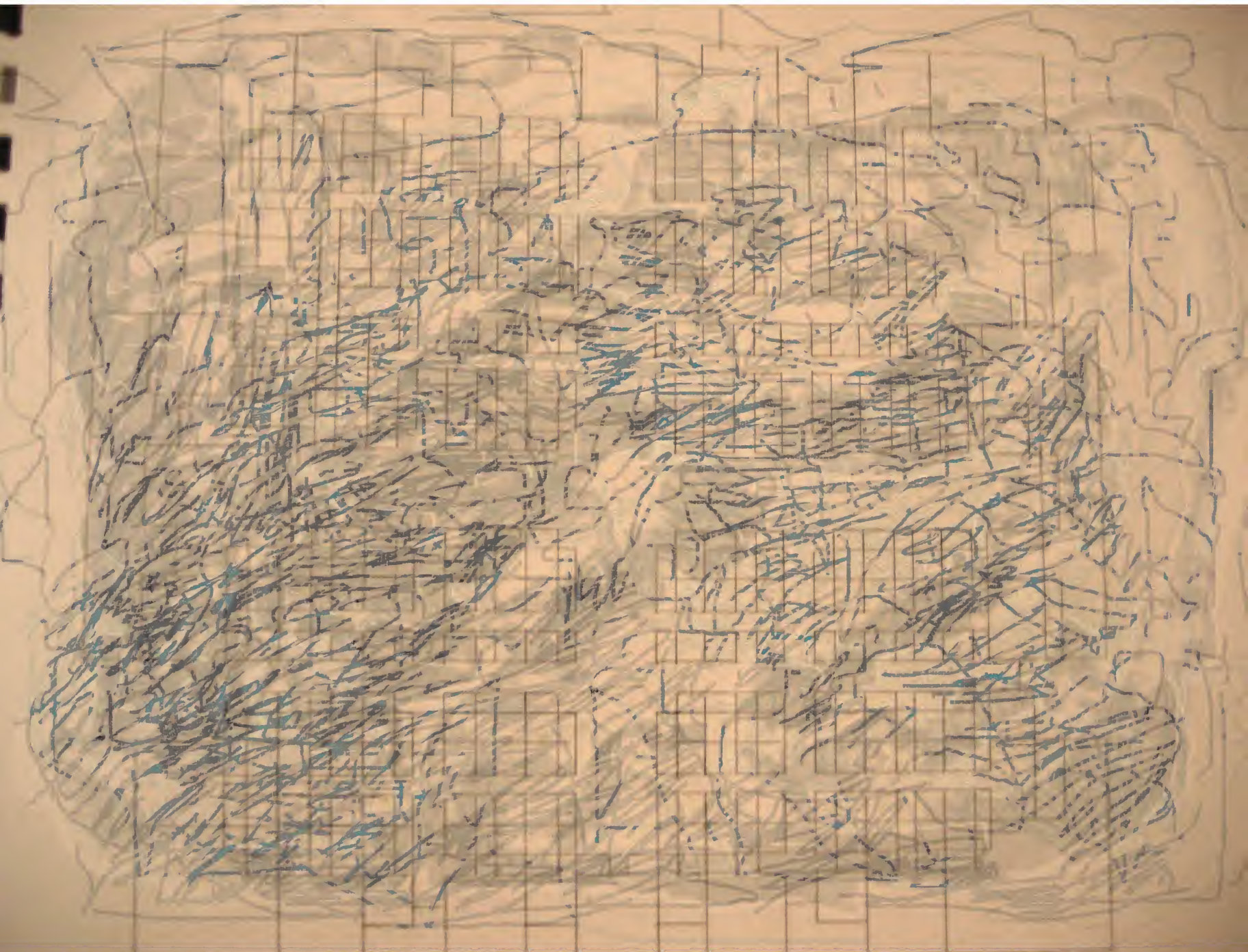
# Inigo J.: Imaginary Architects Book...



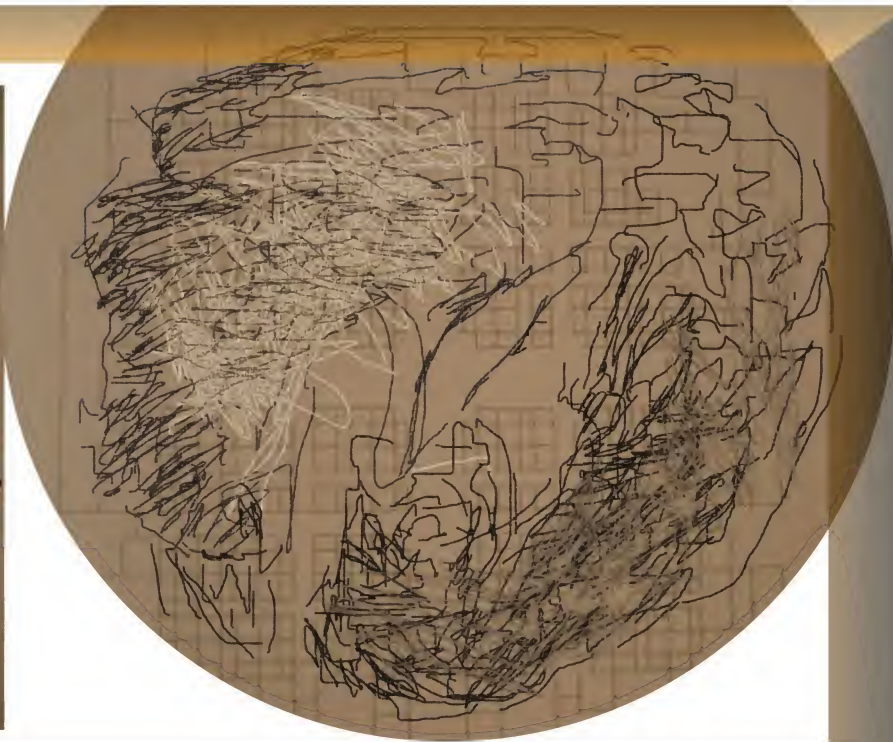
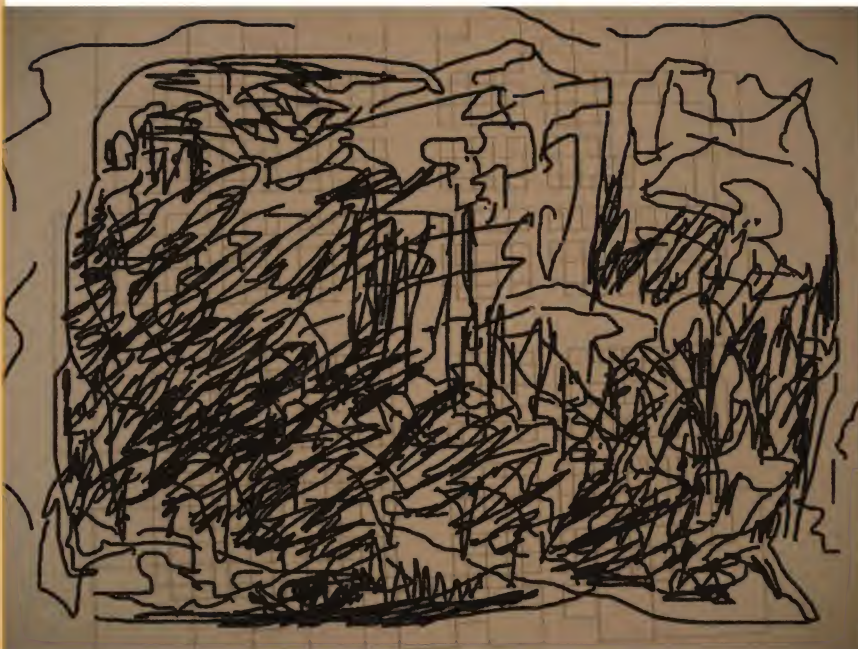






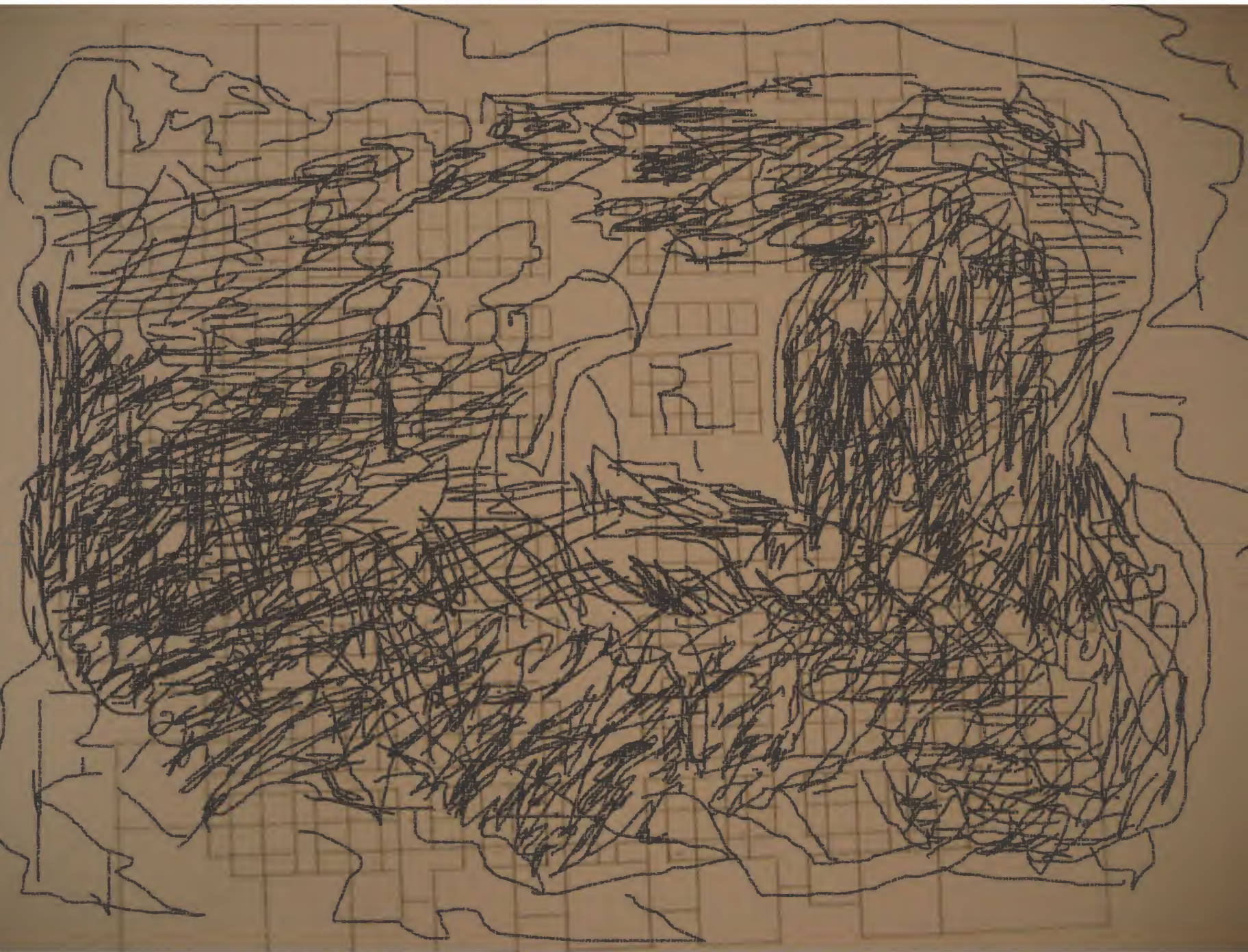




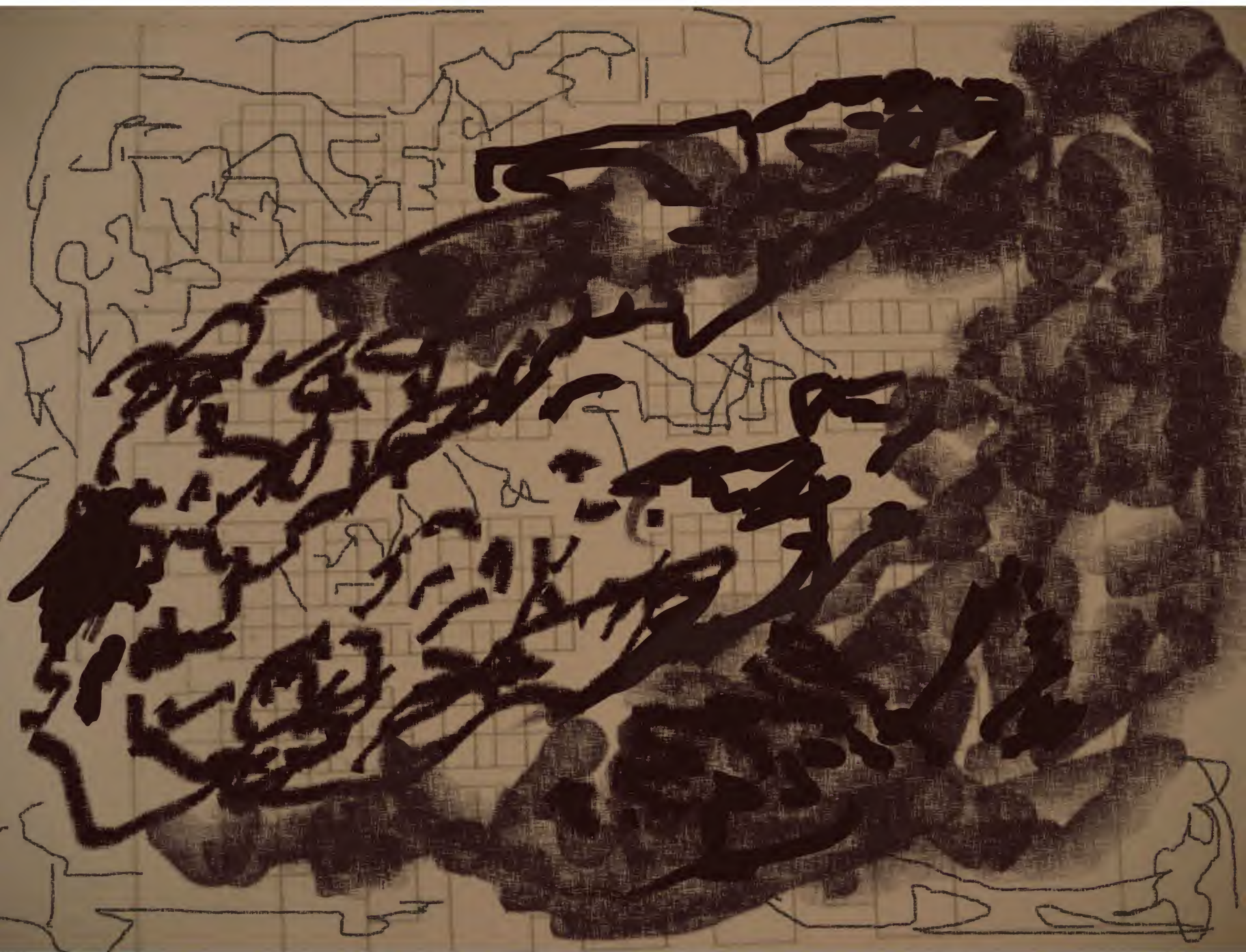






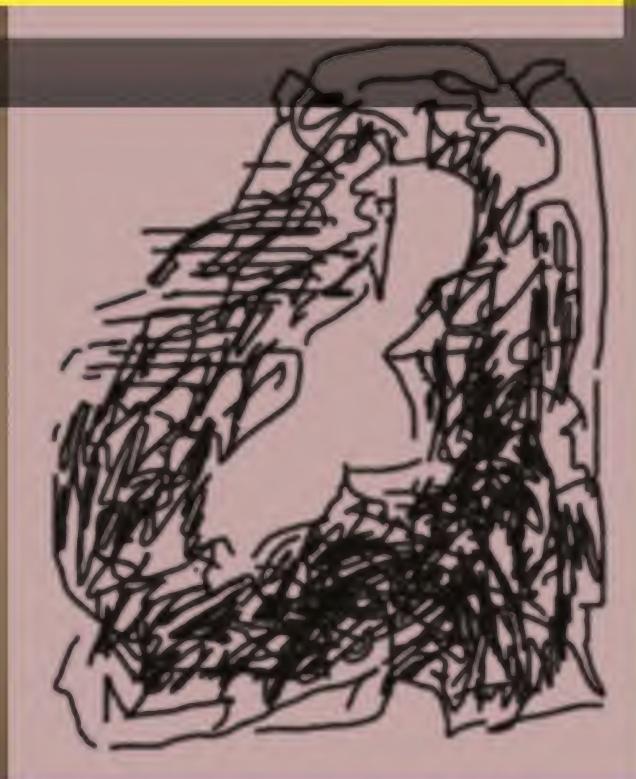
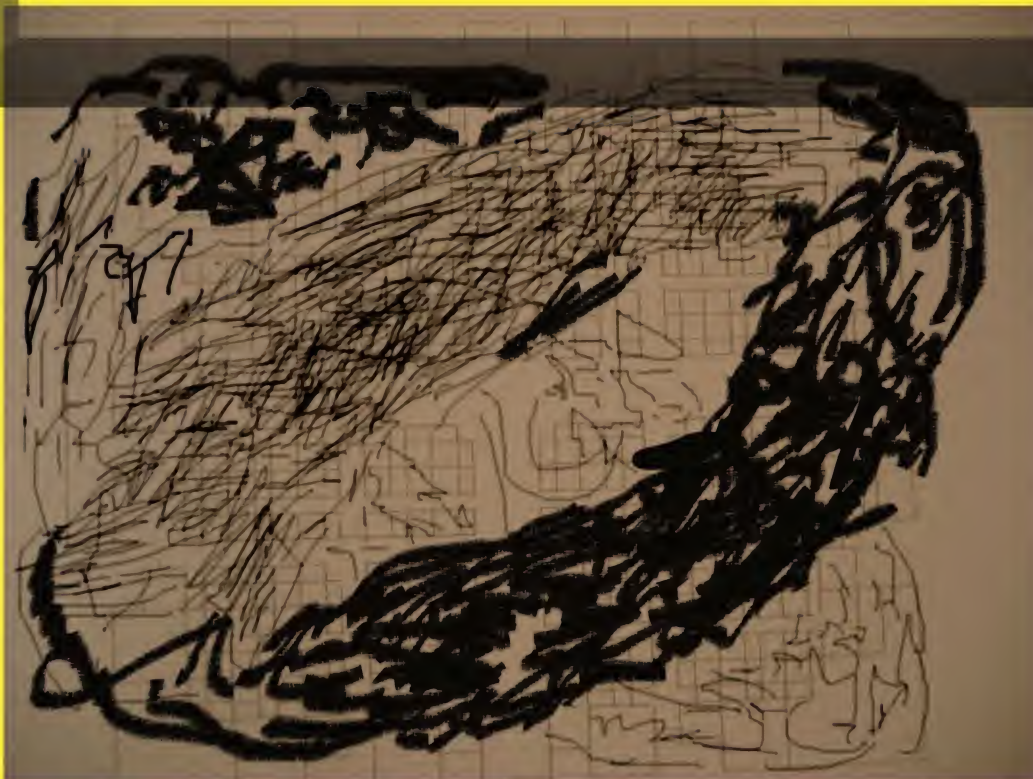


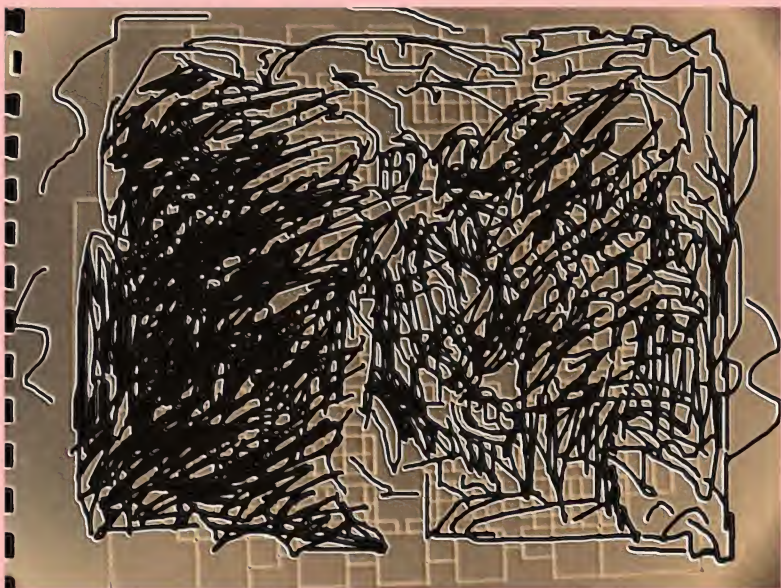




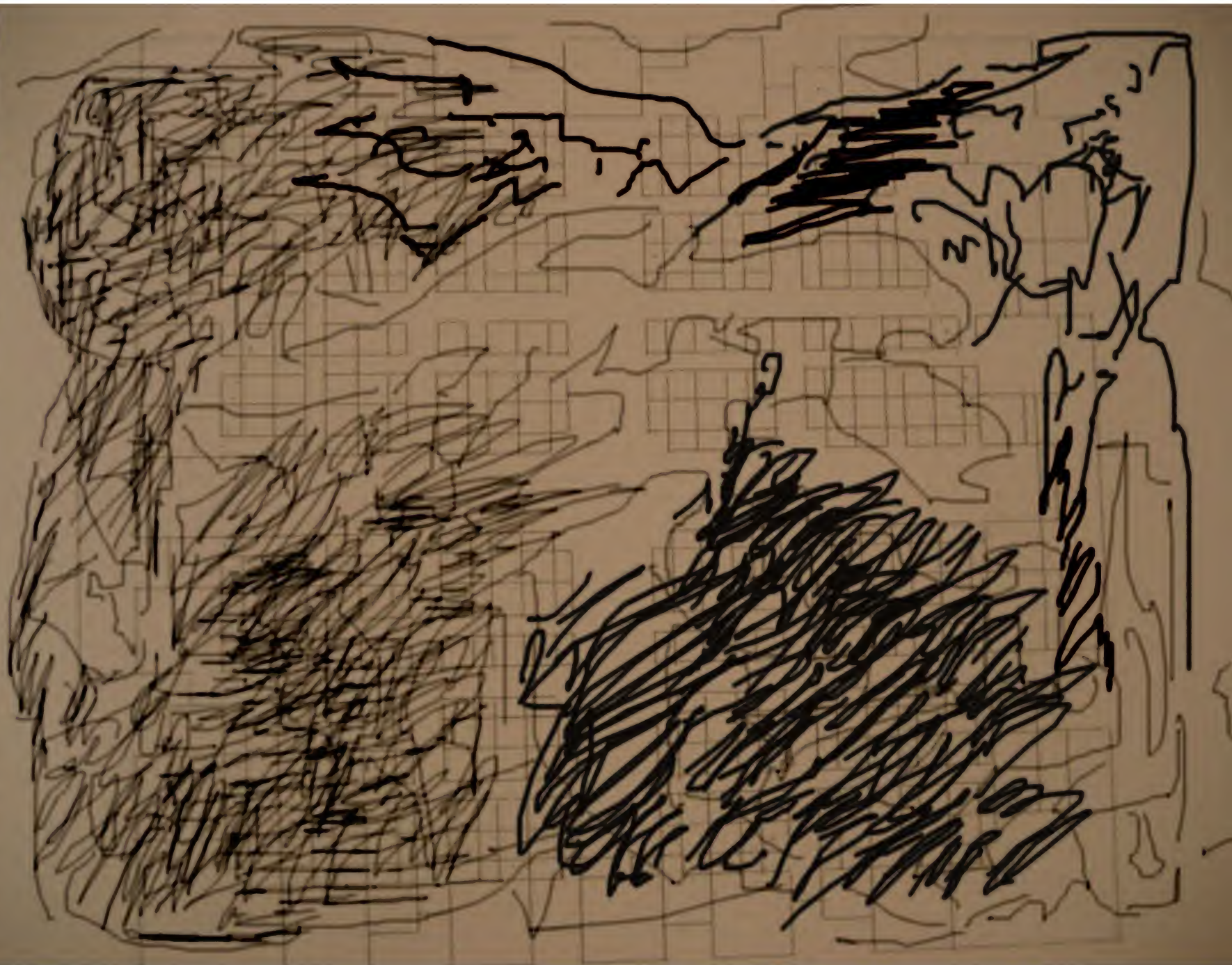








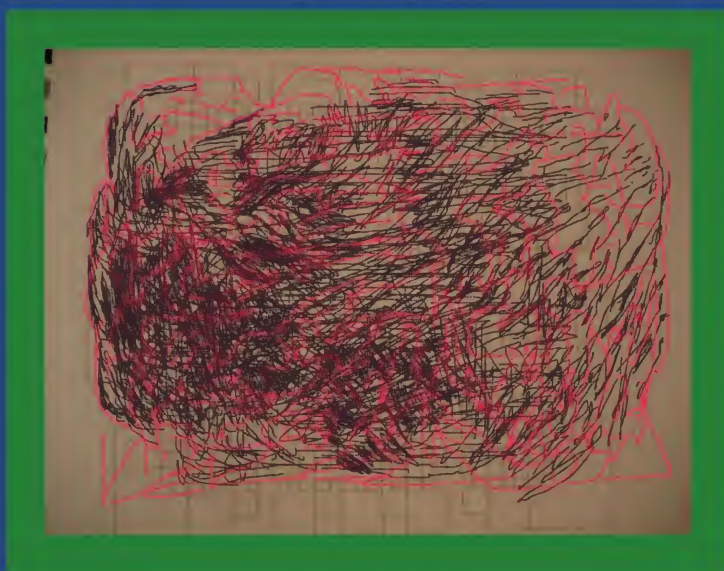
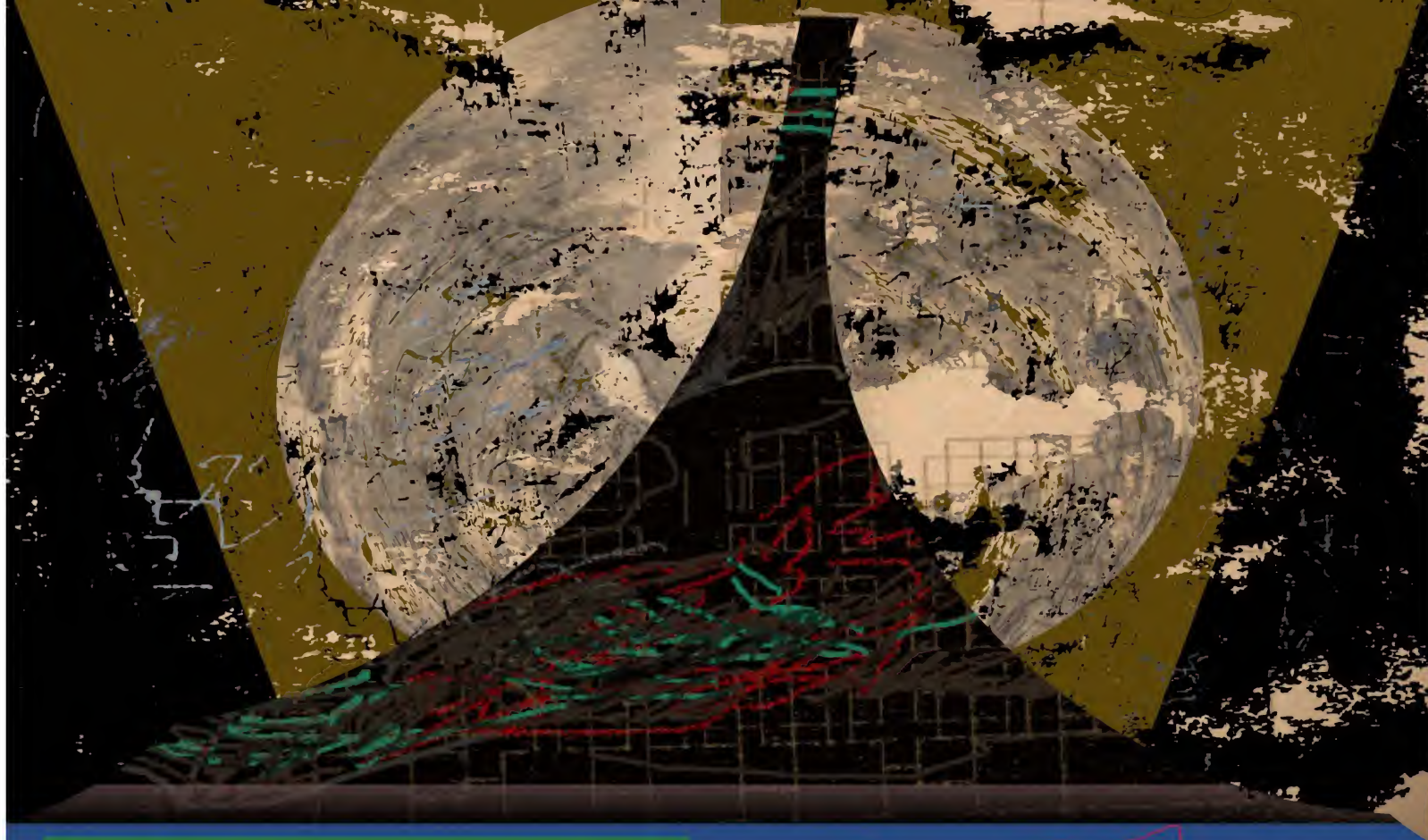




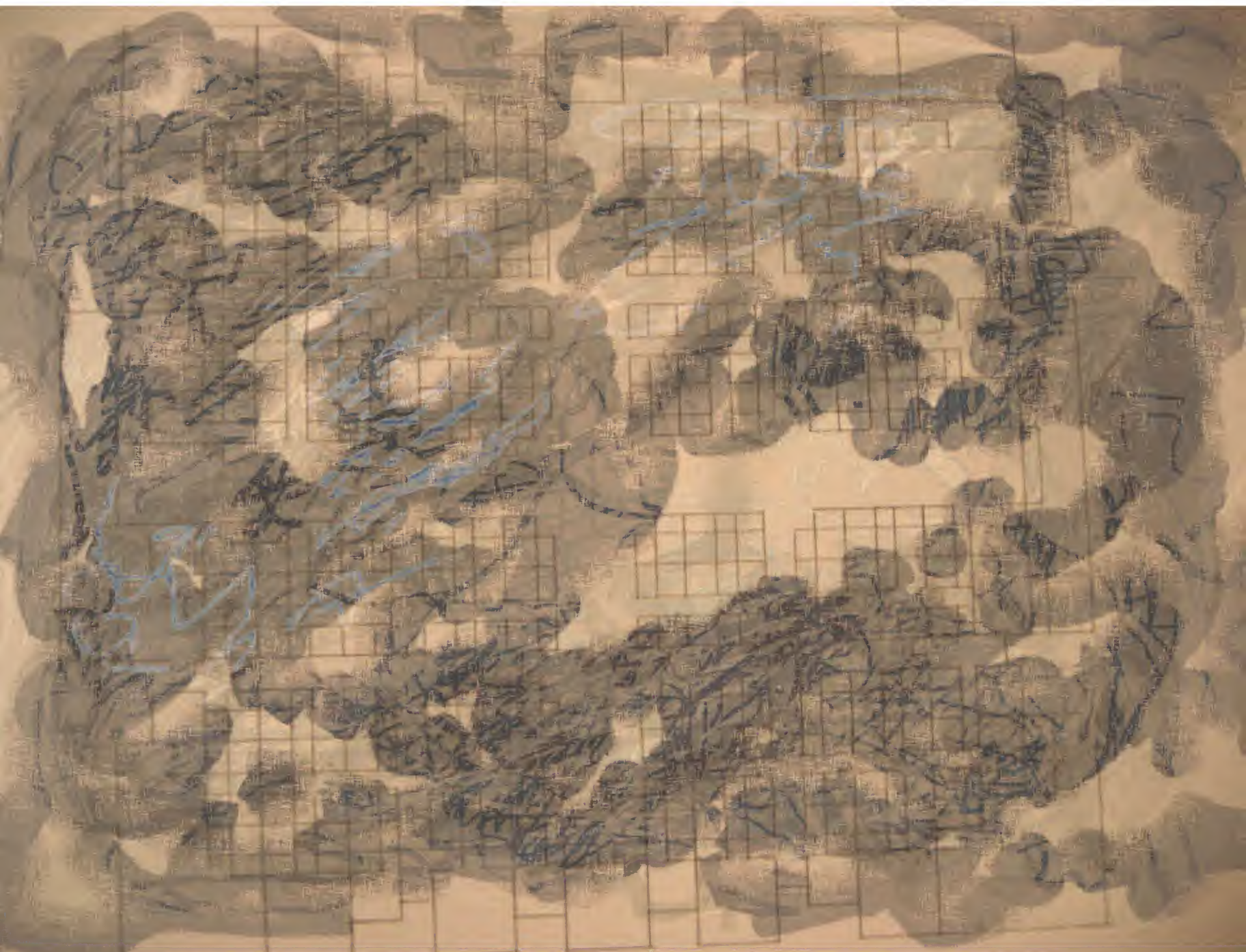






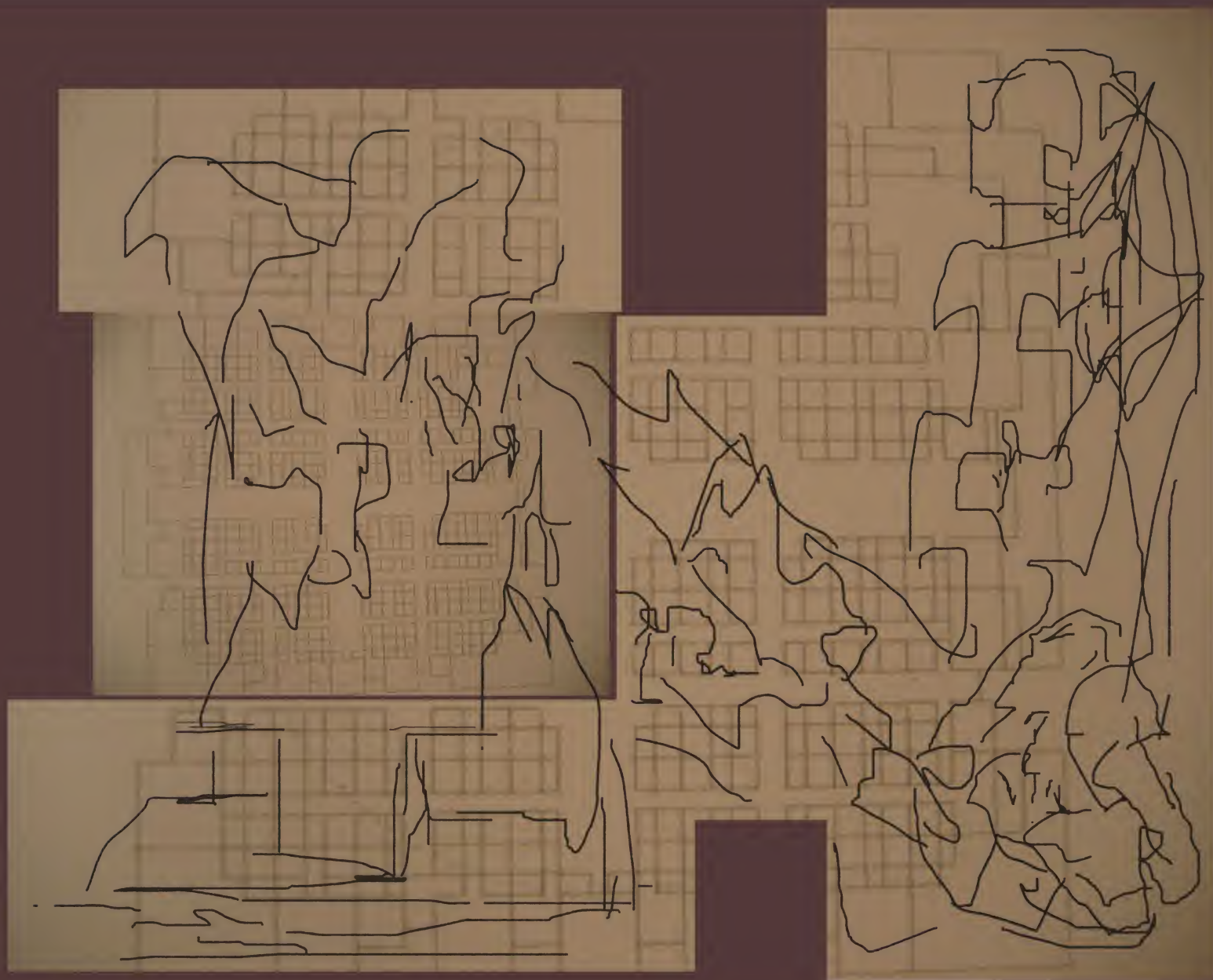


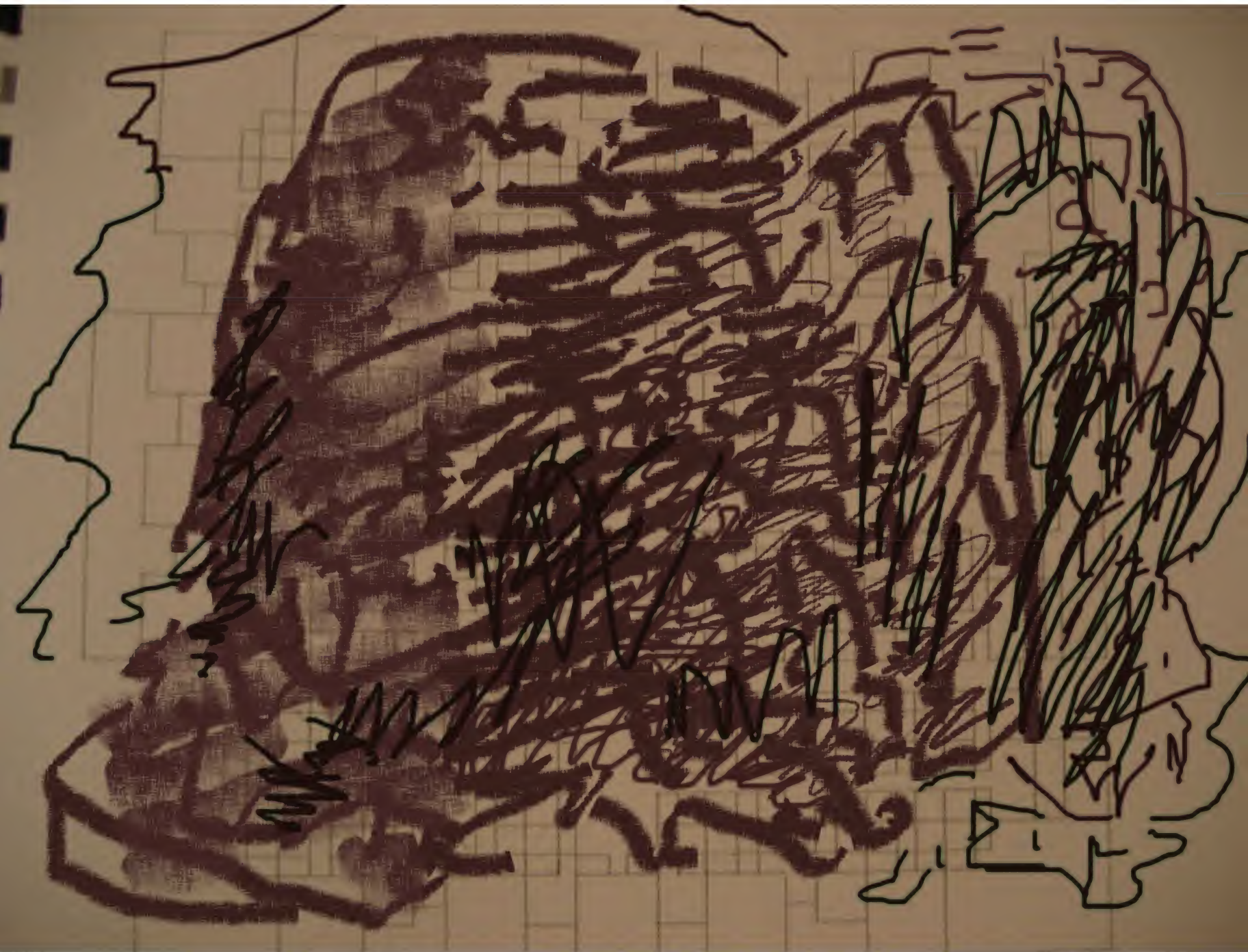




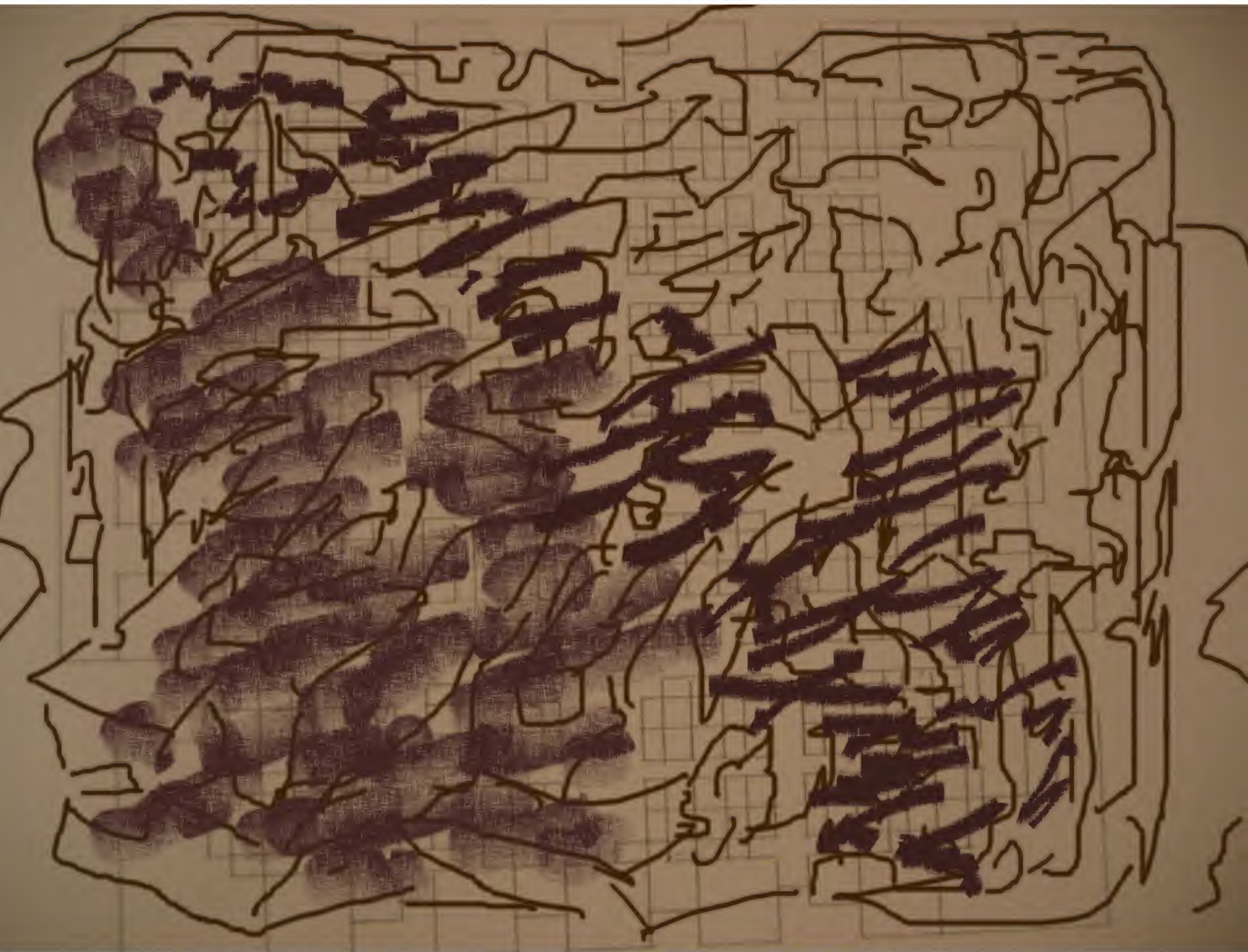




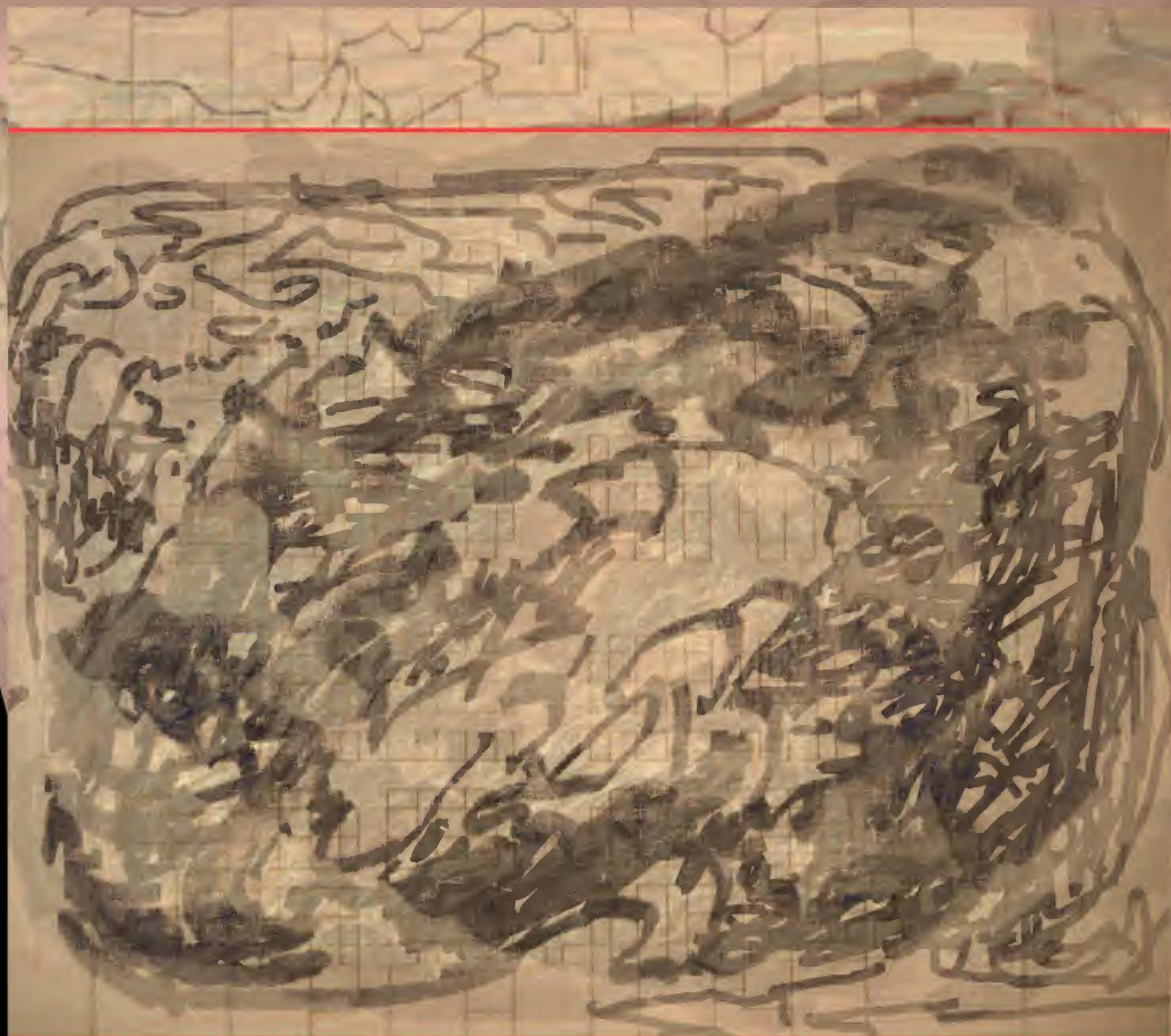




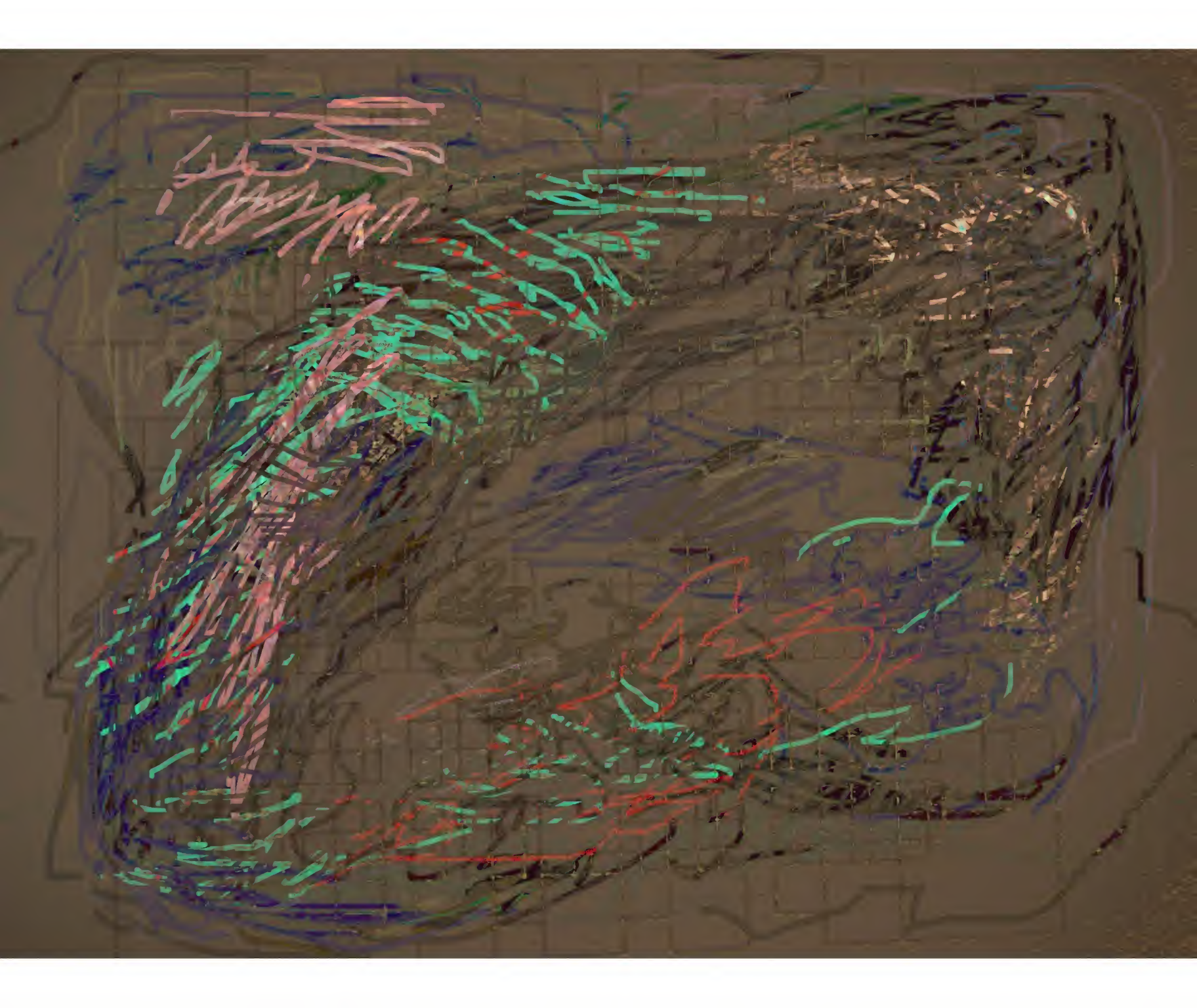




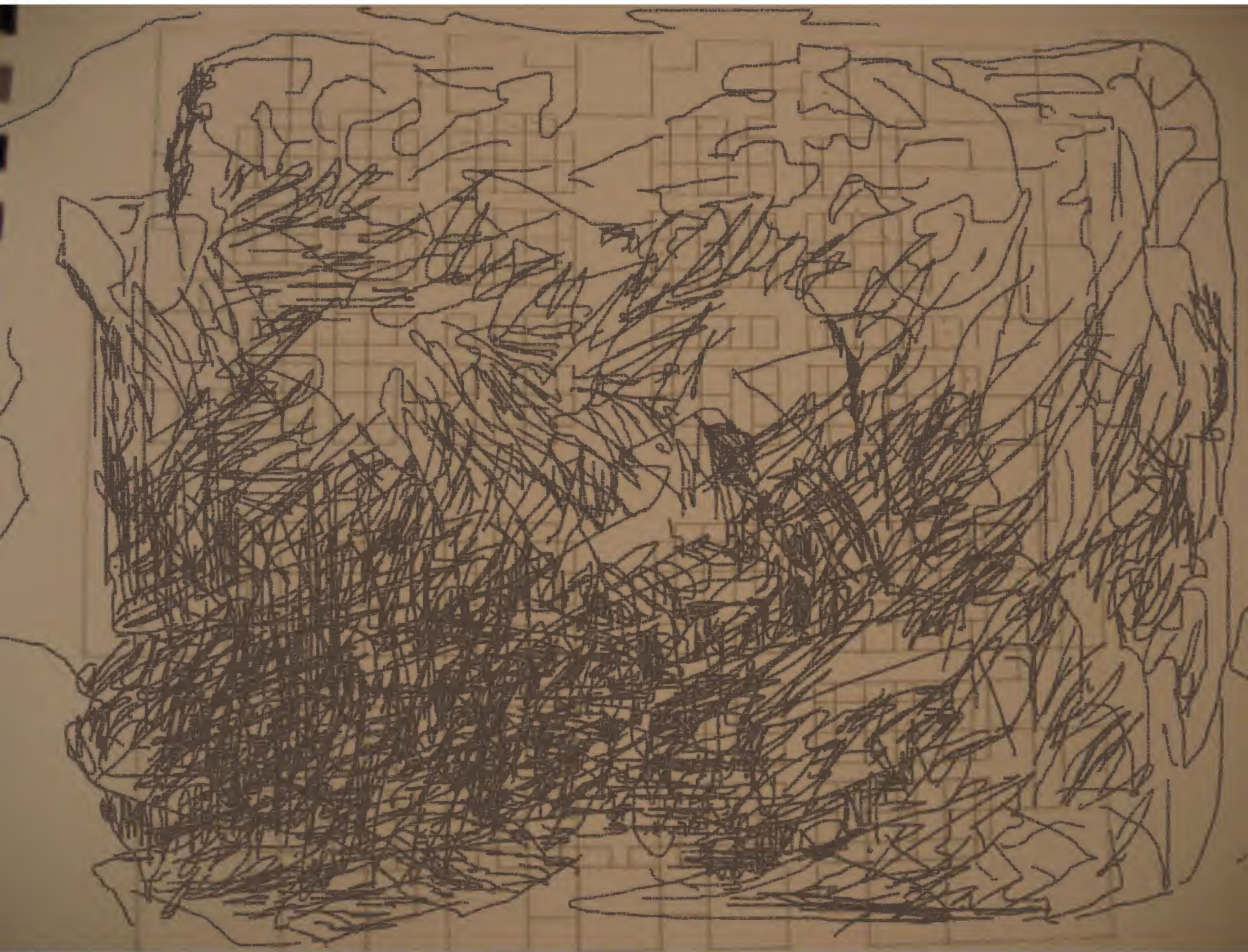




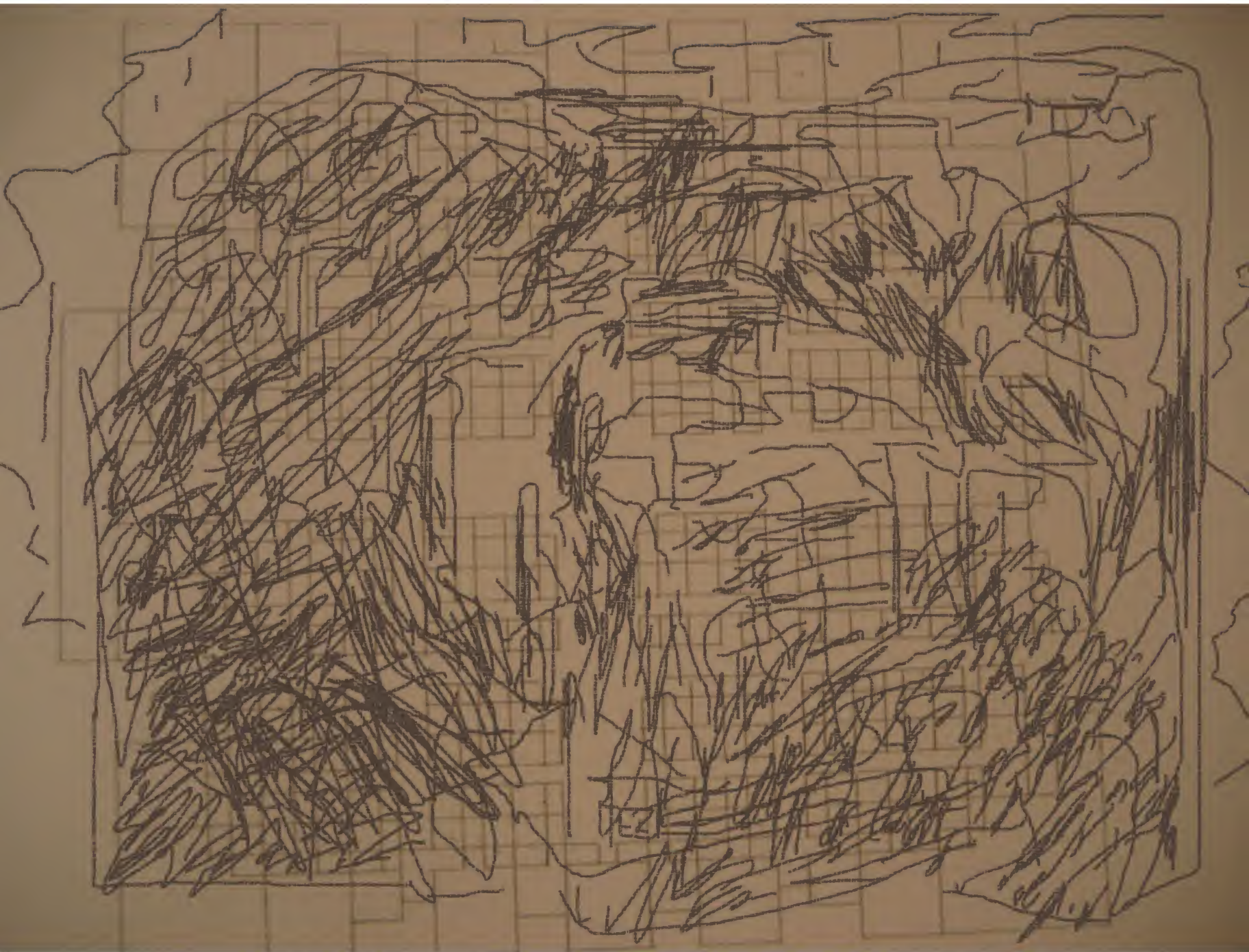




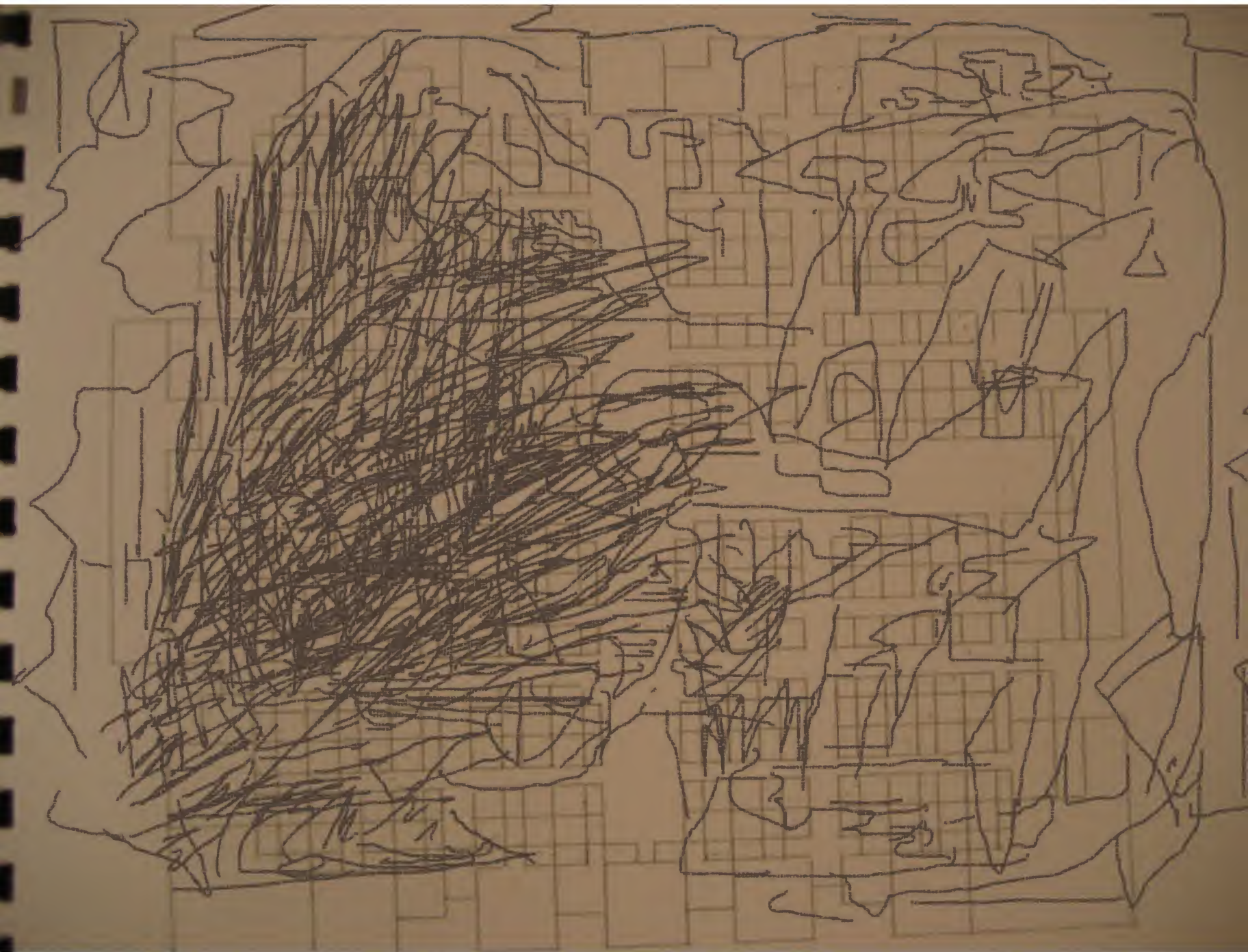




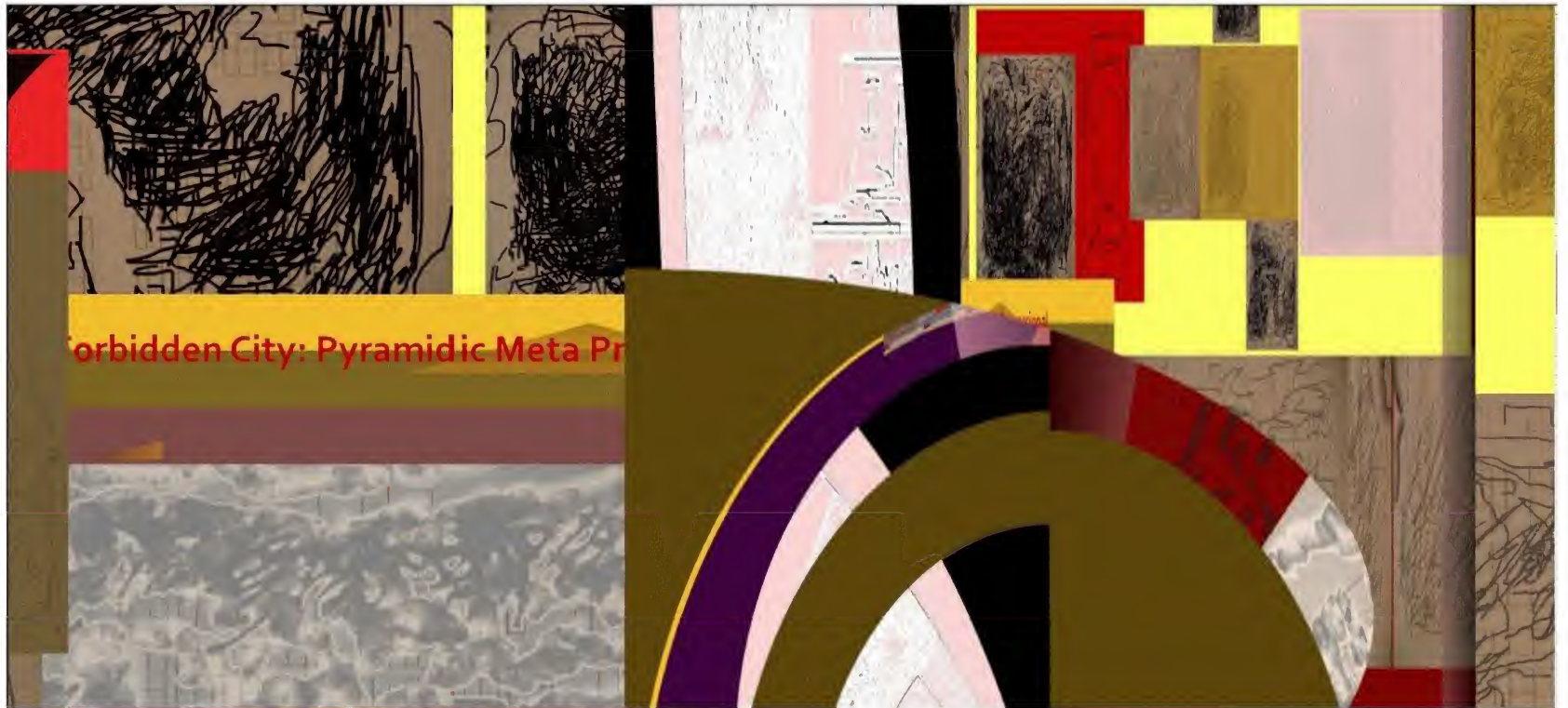










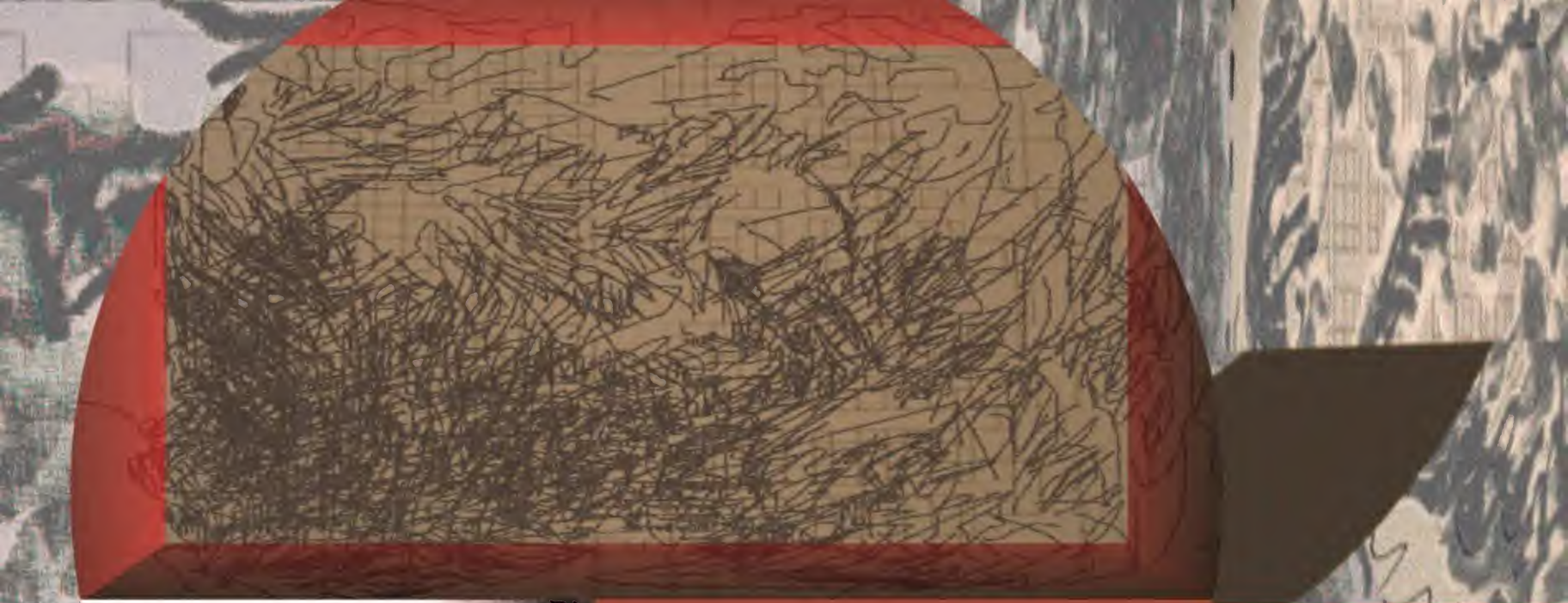




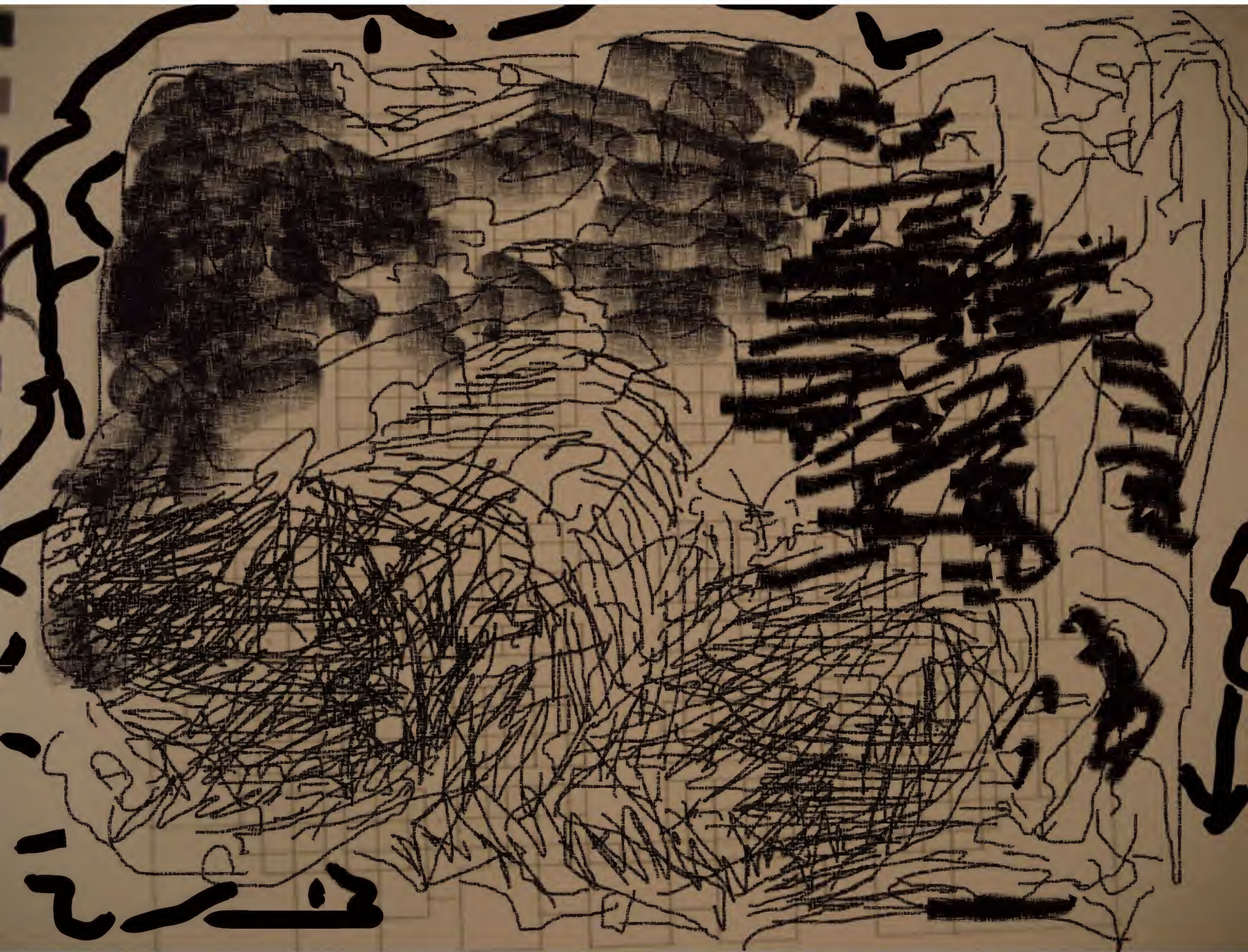




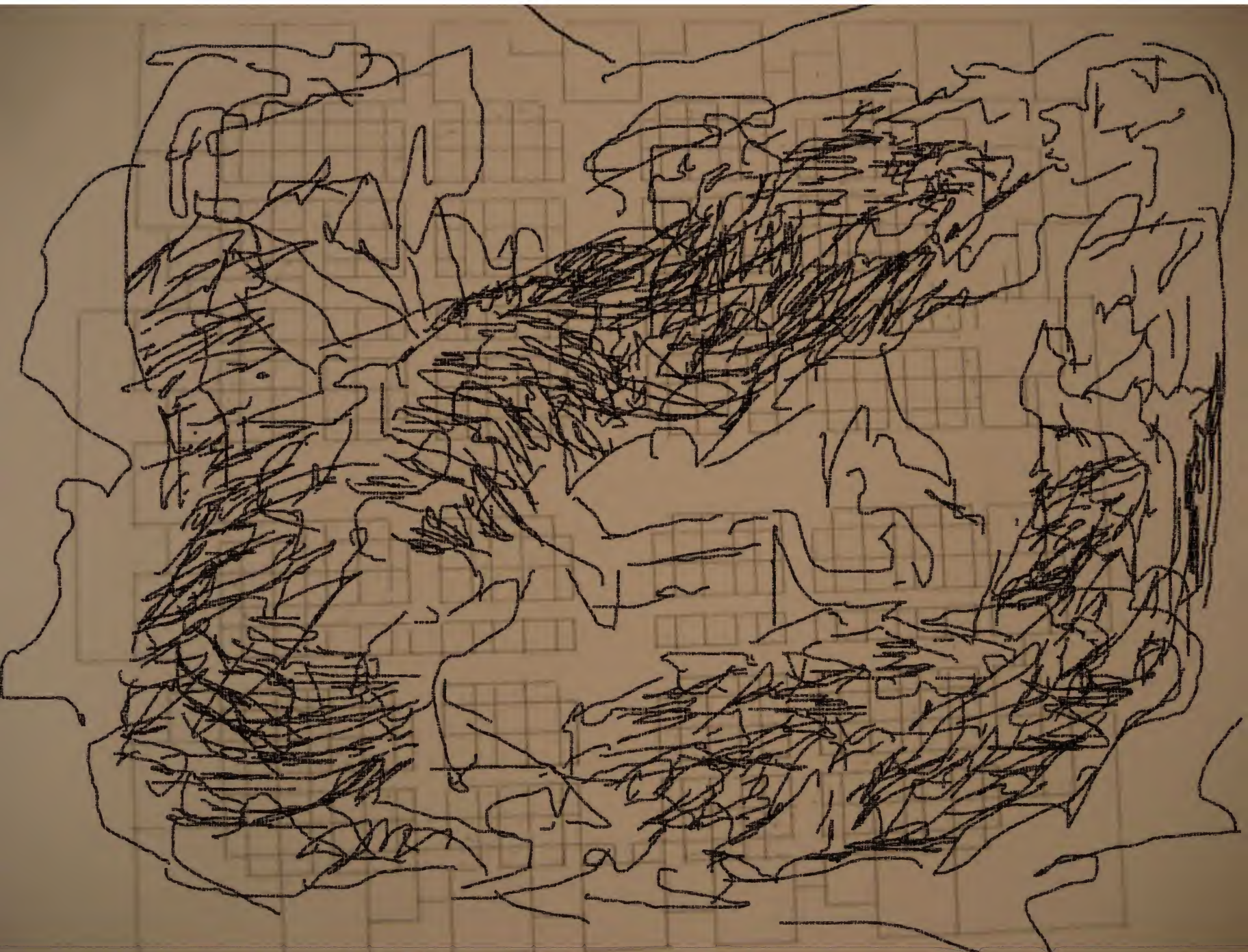




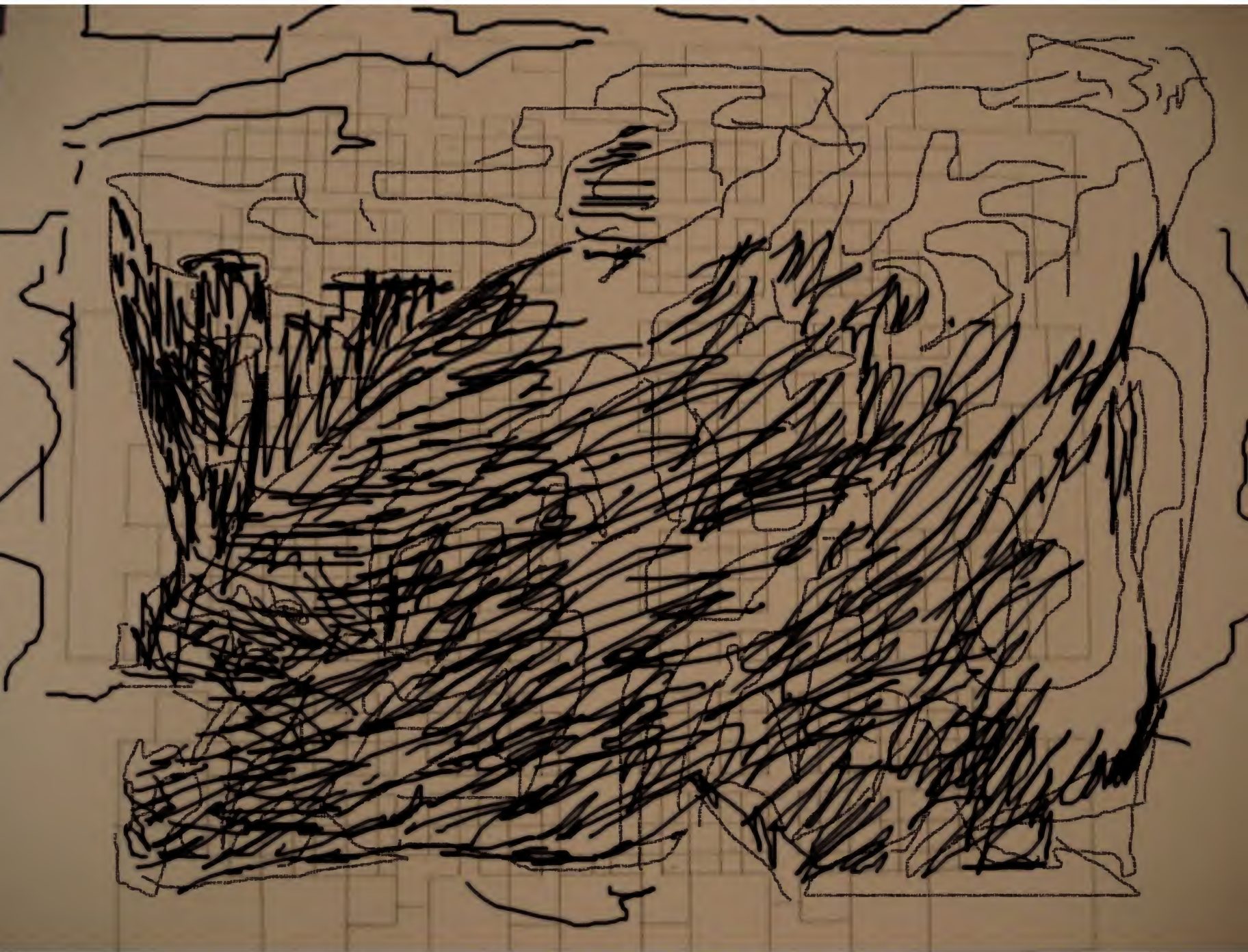




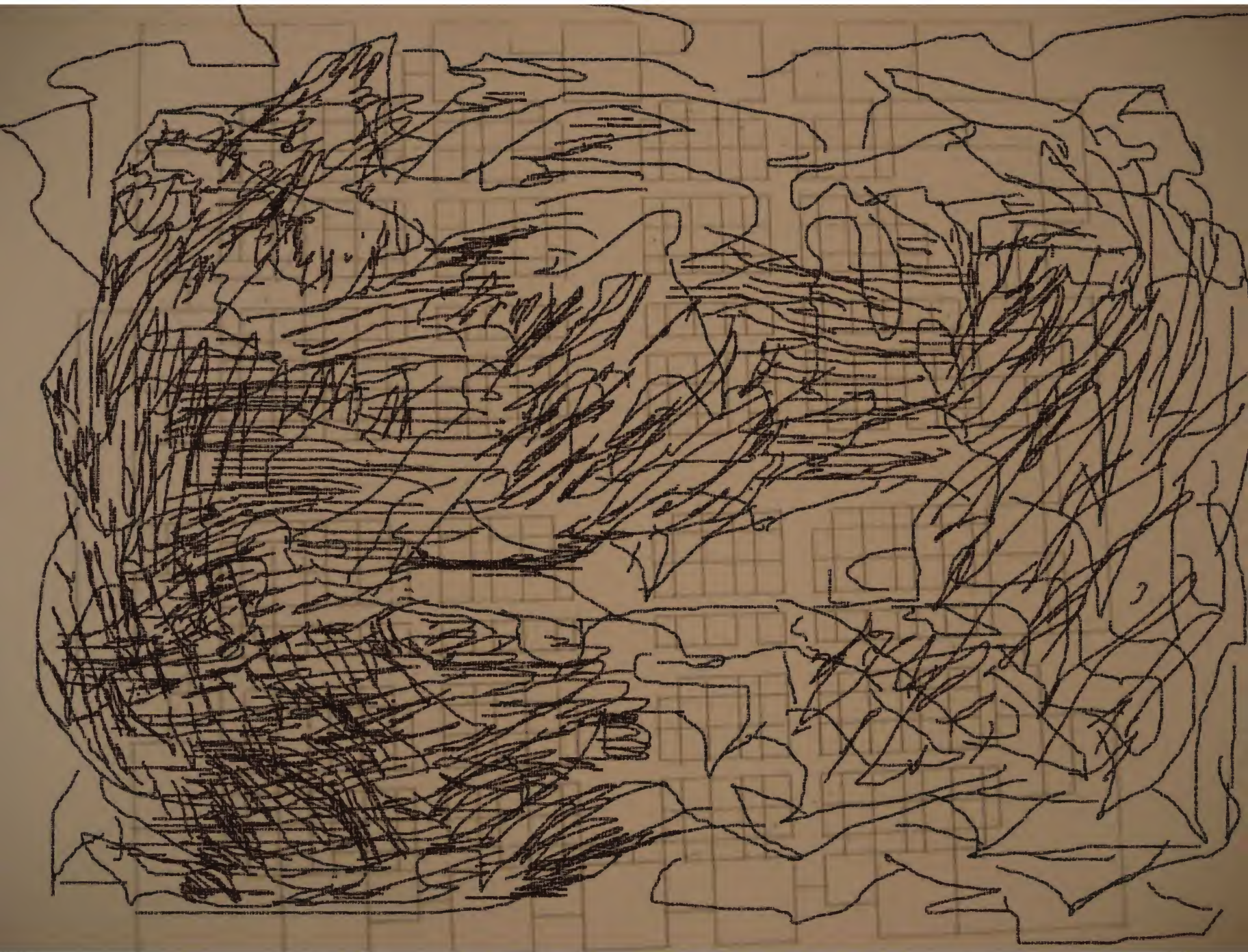






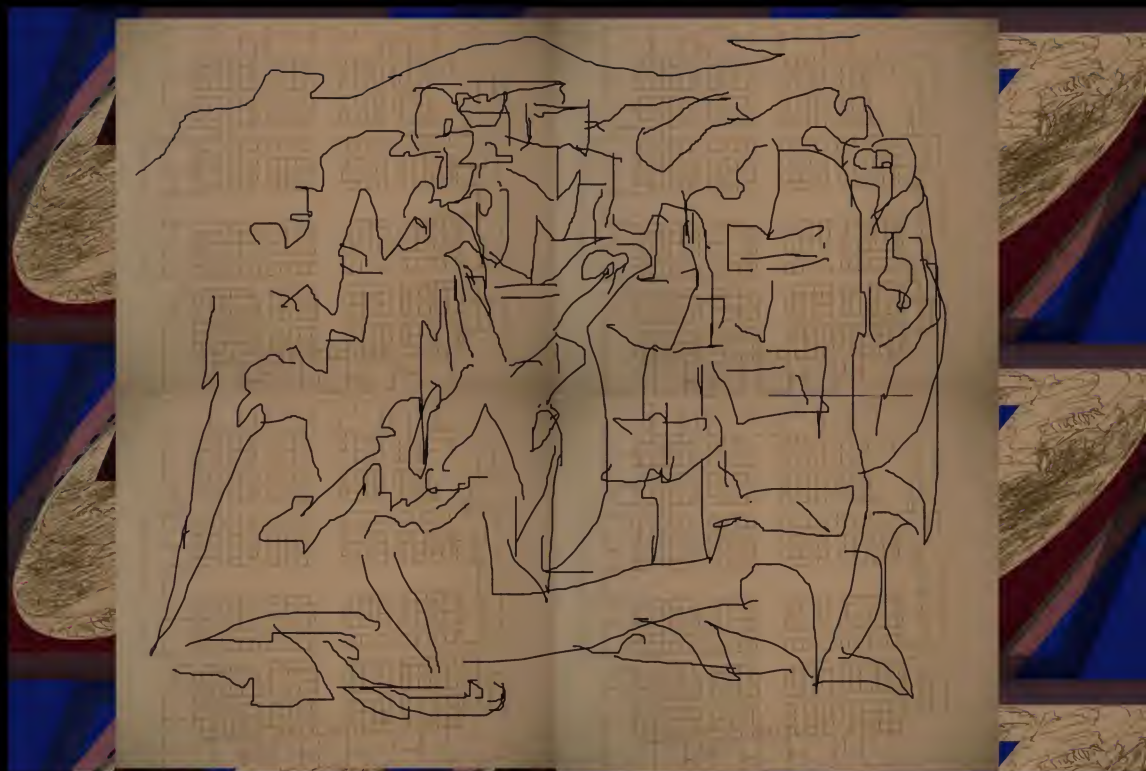








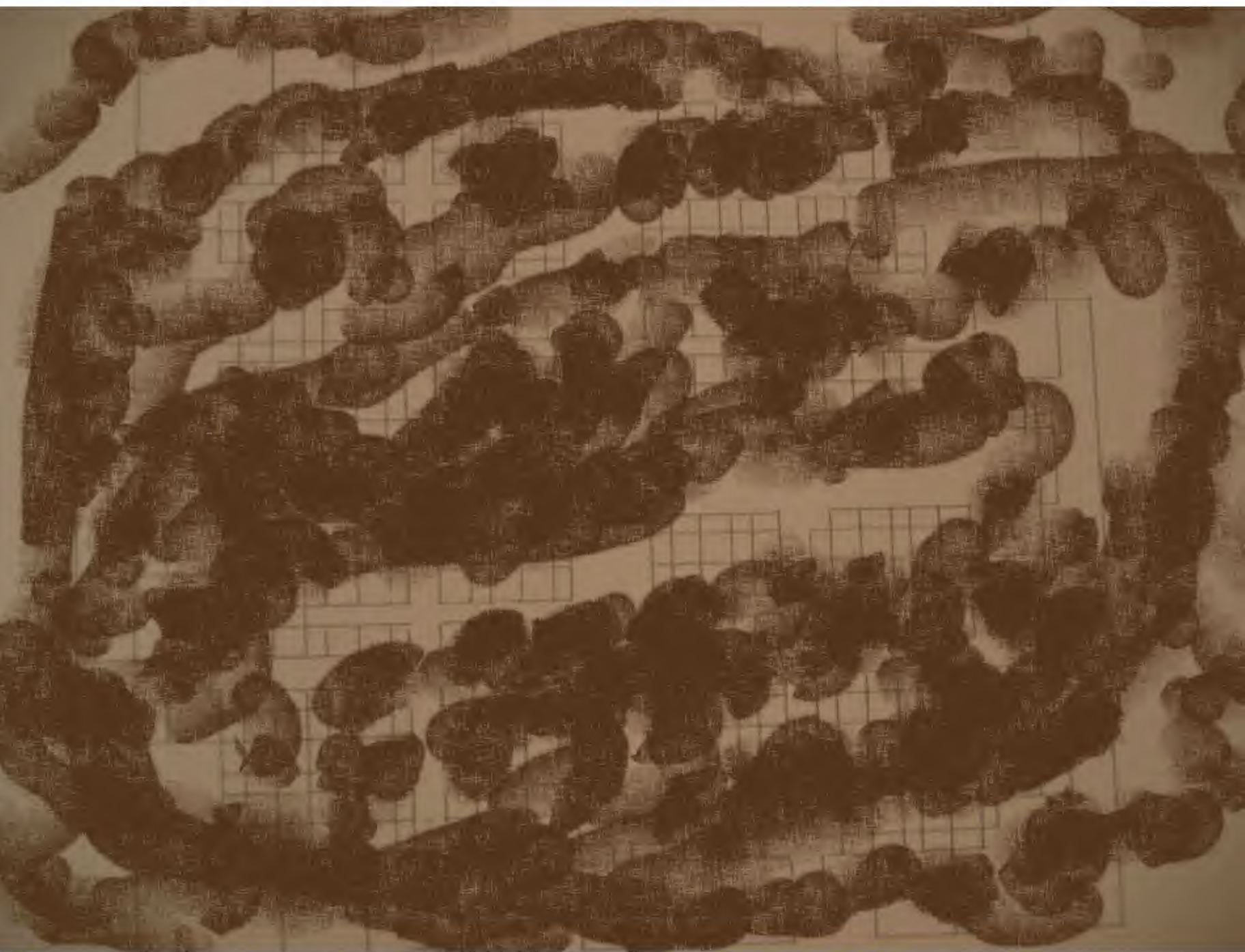


















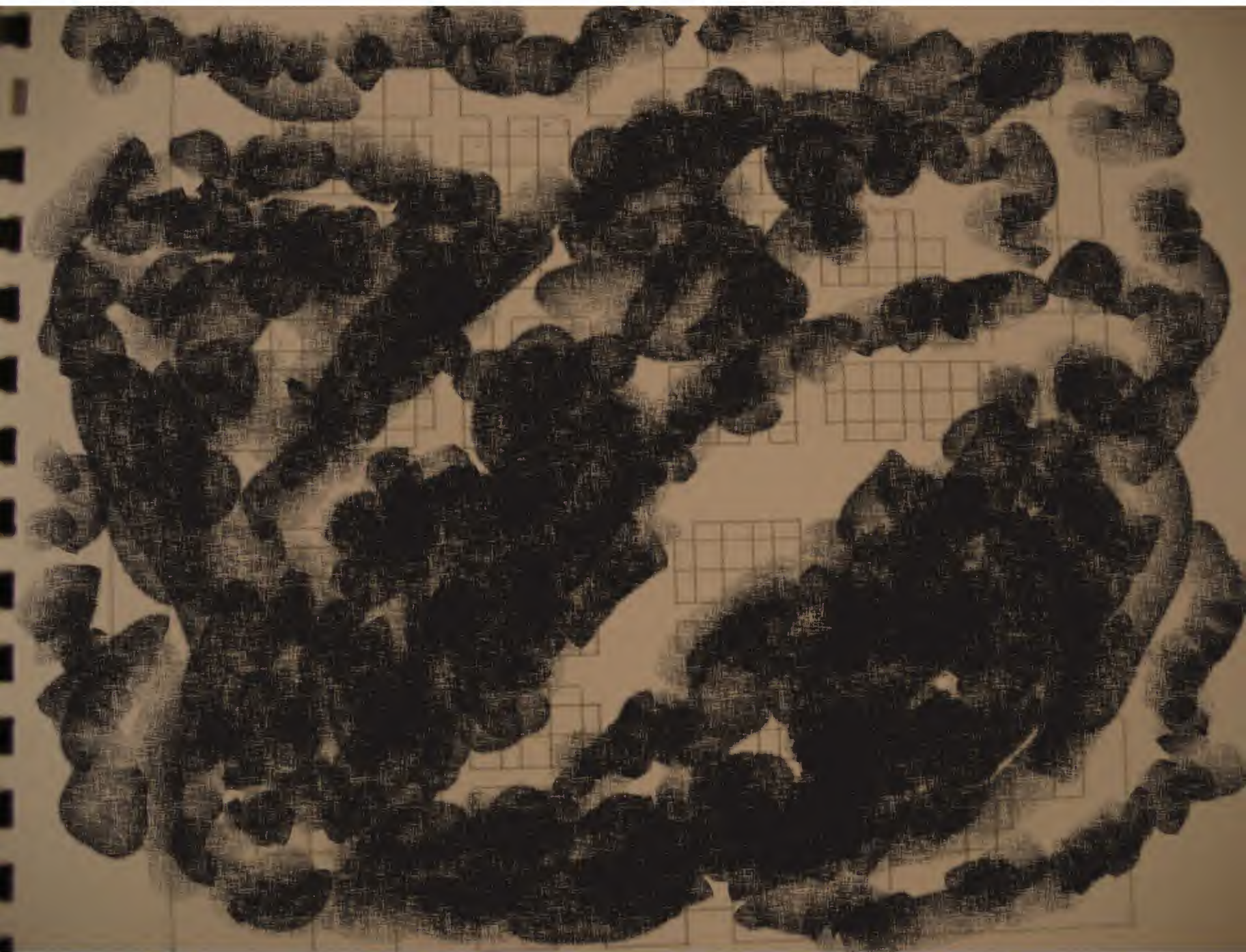




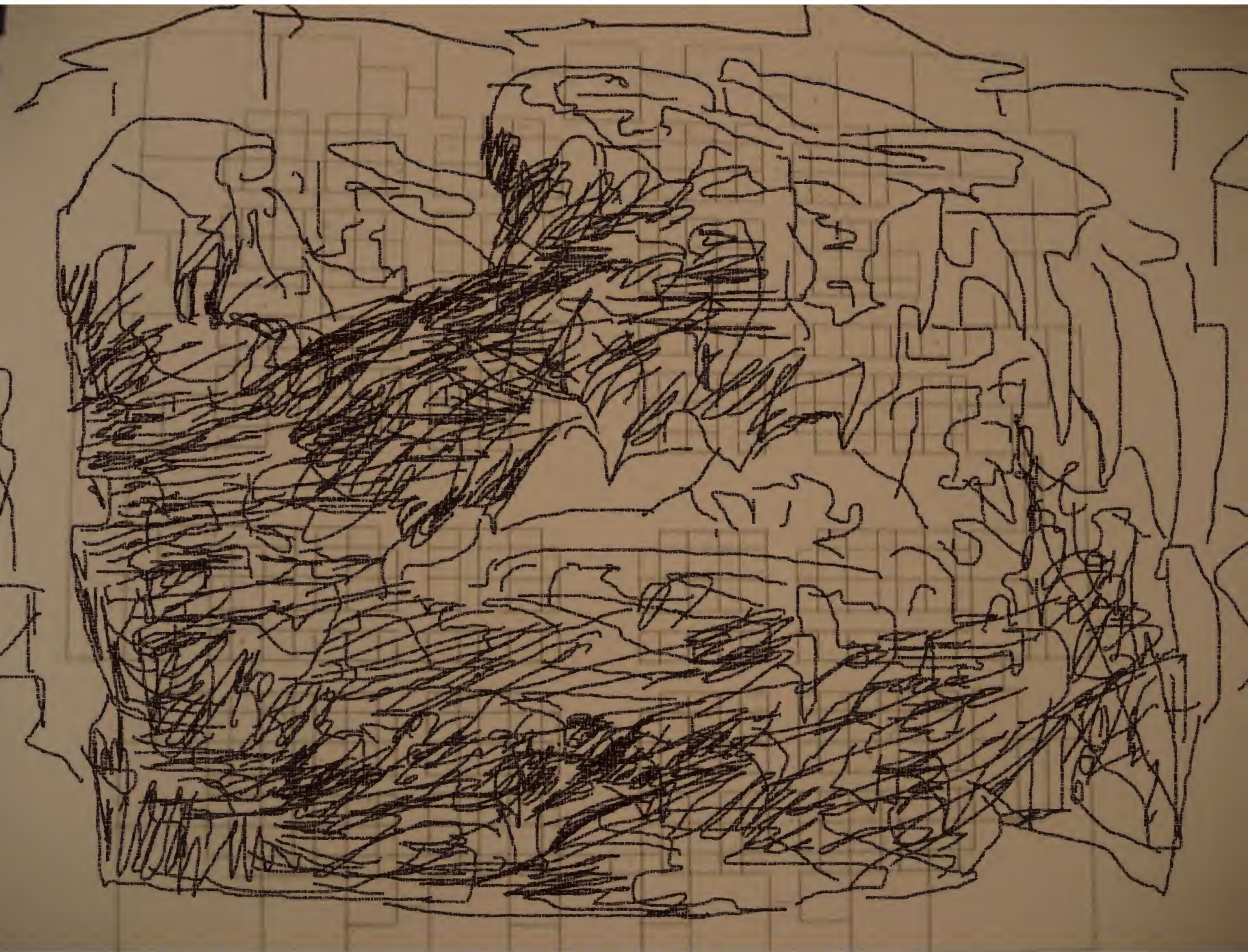




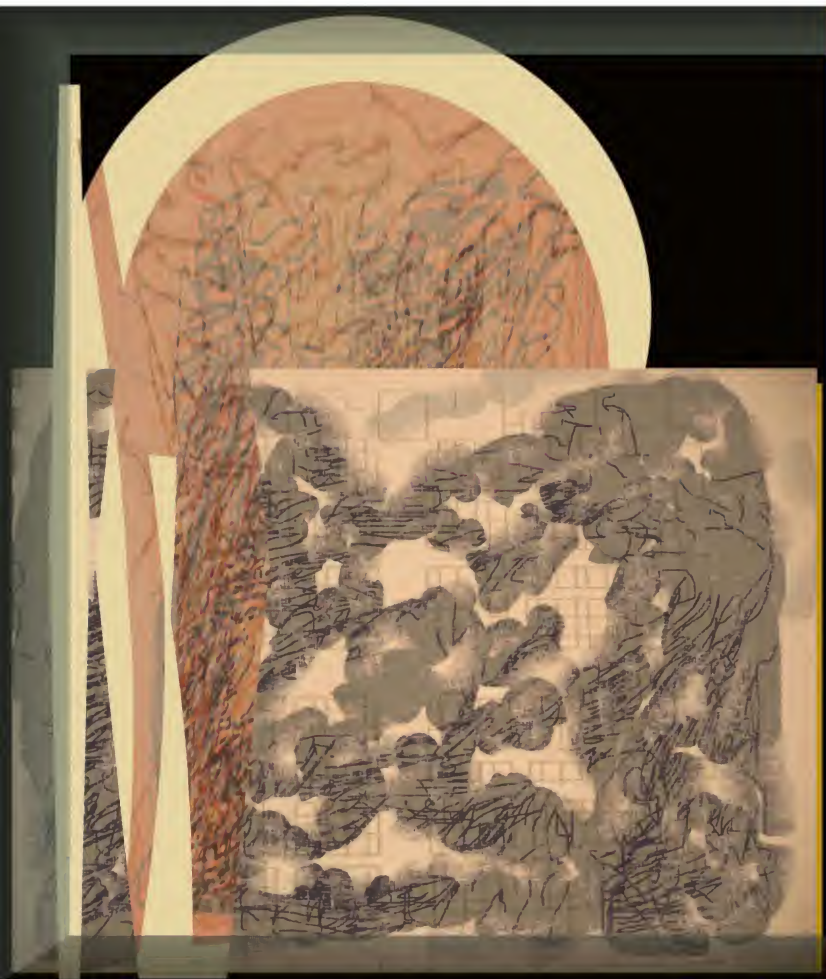




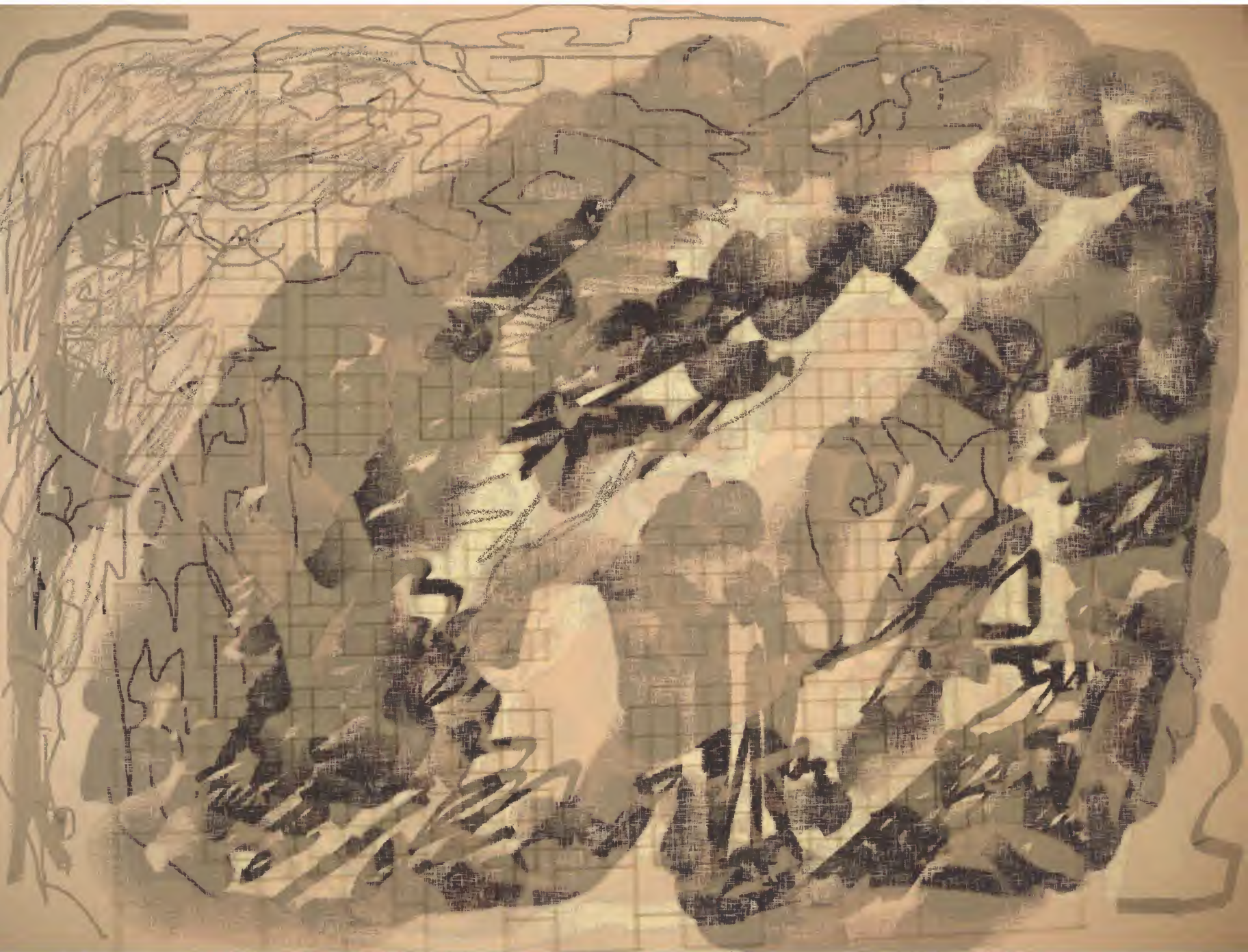




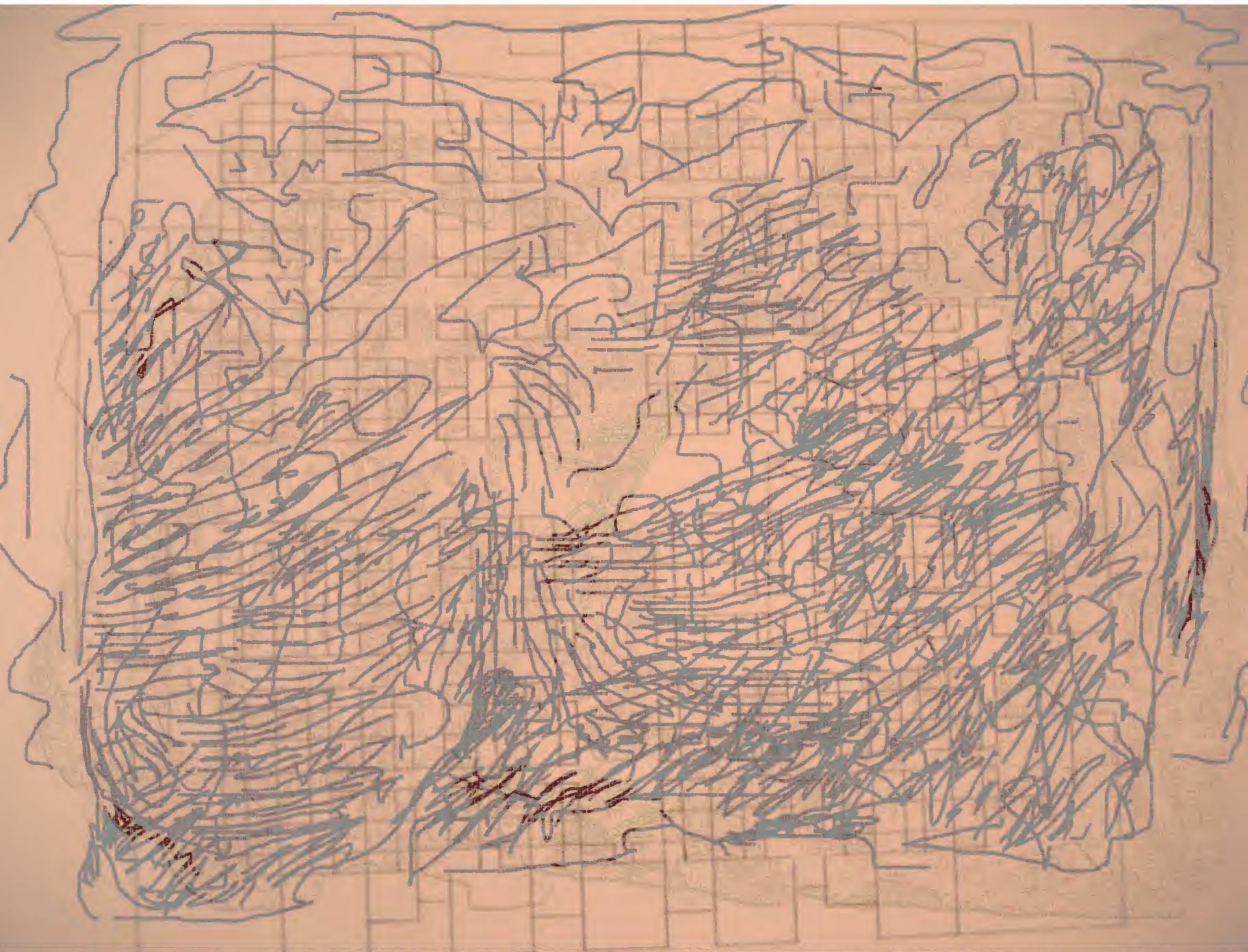




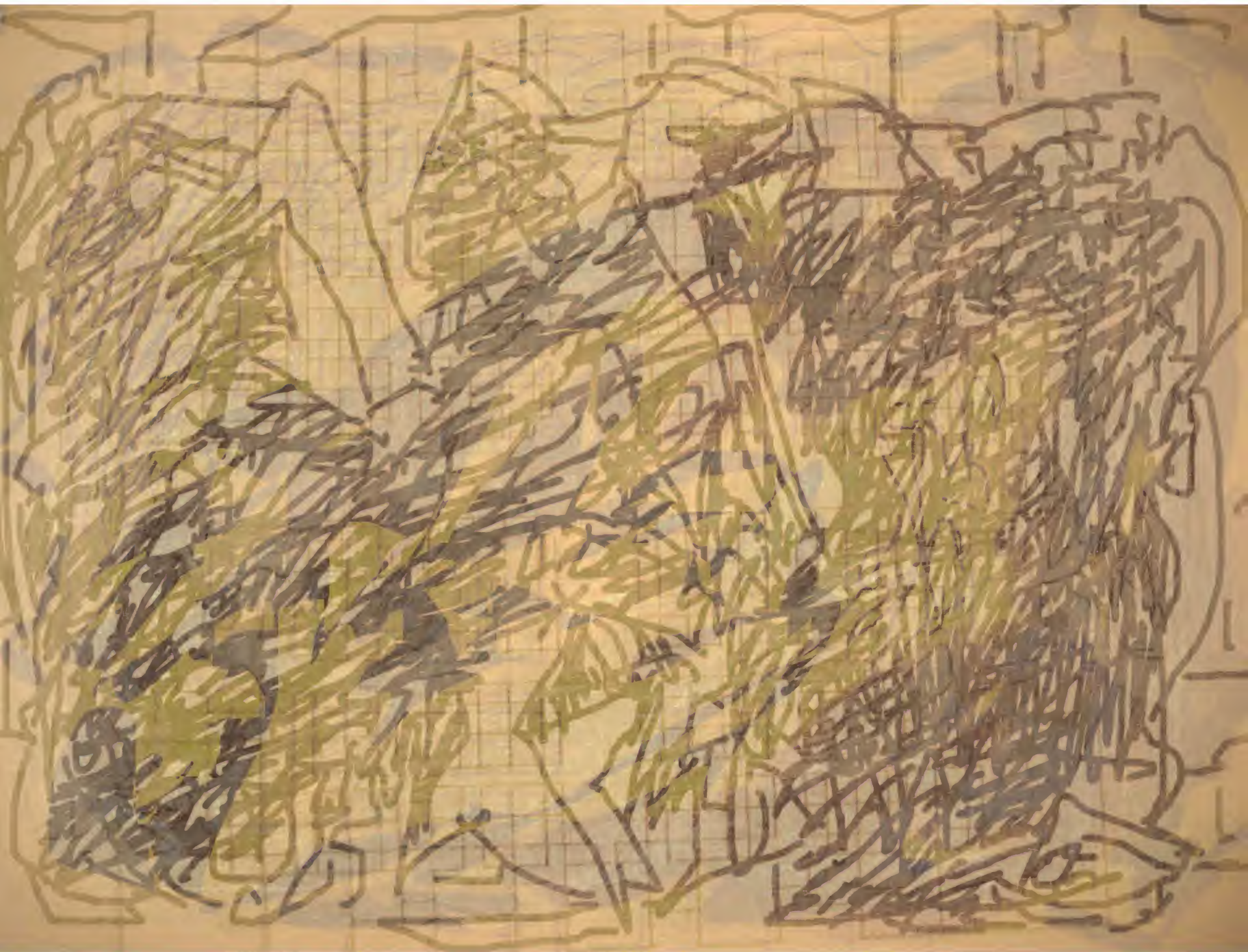








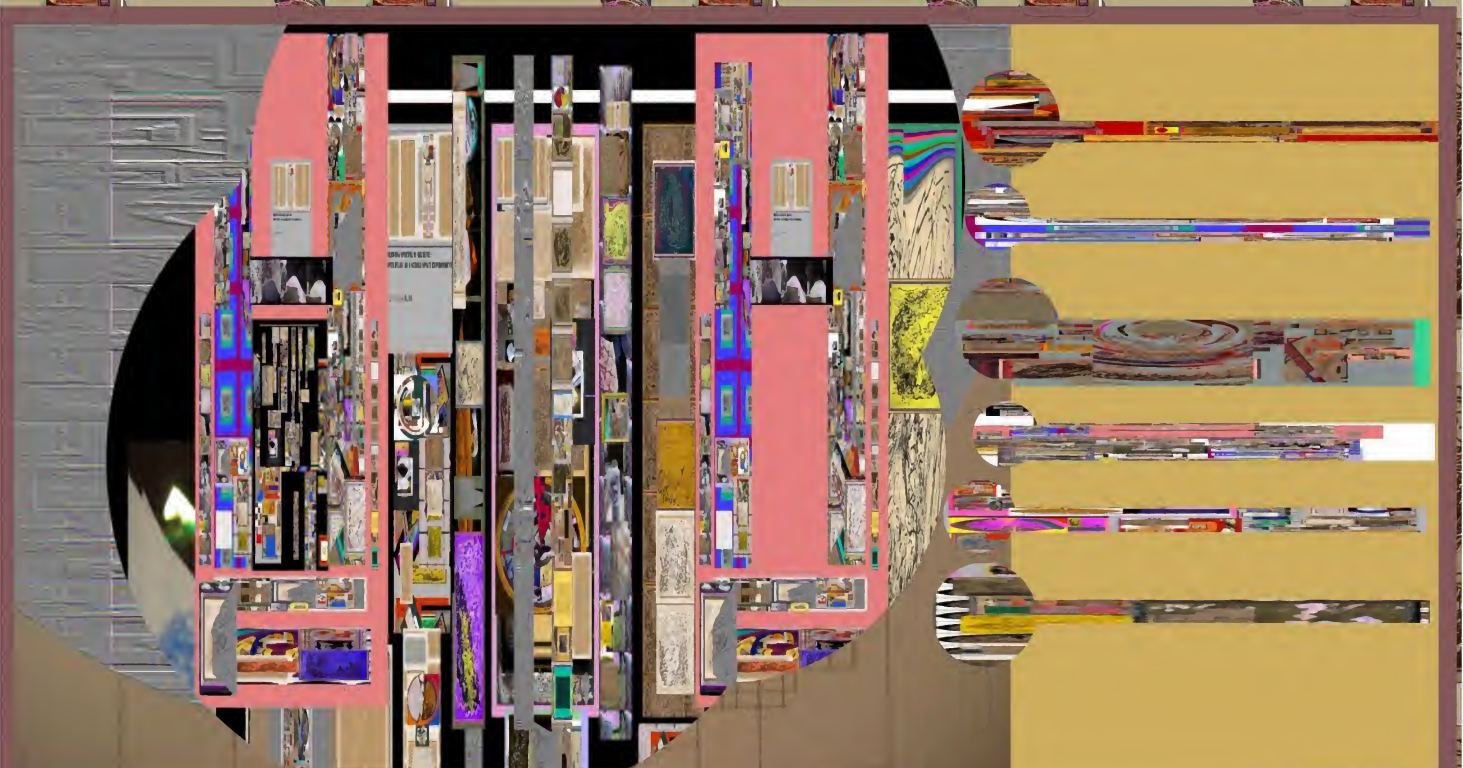




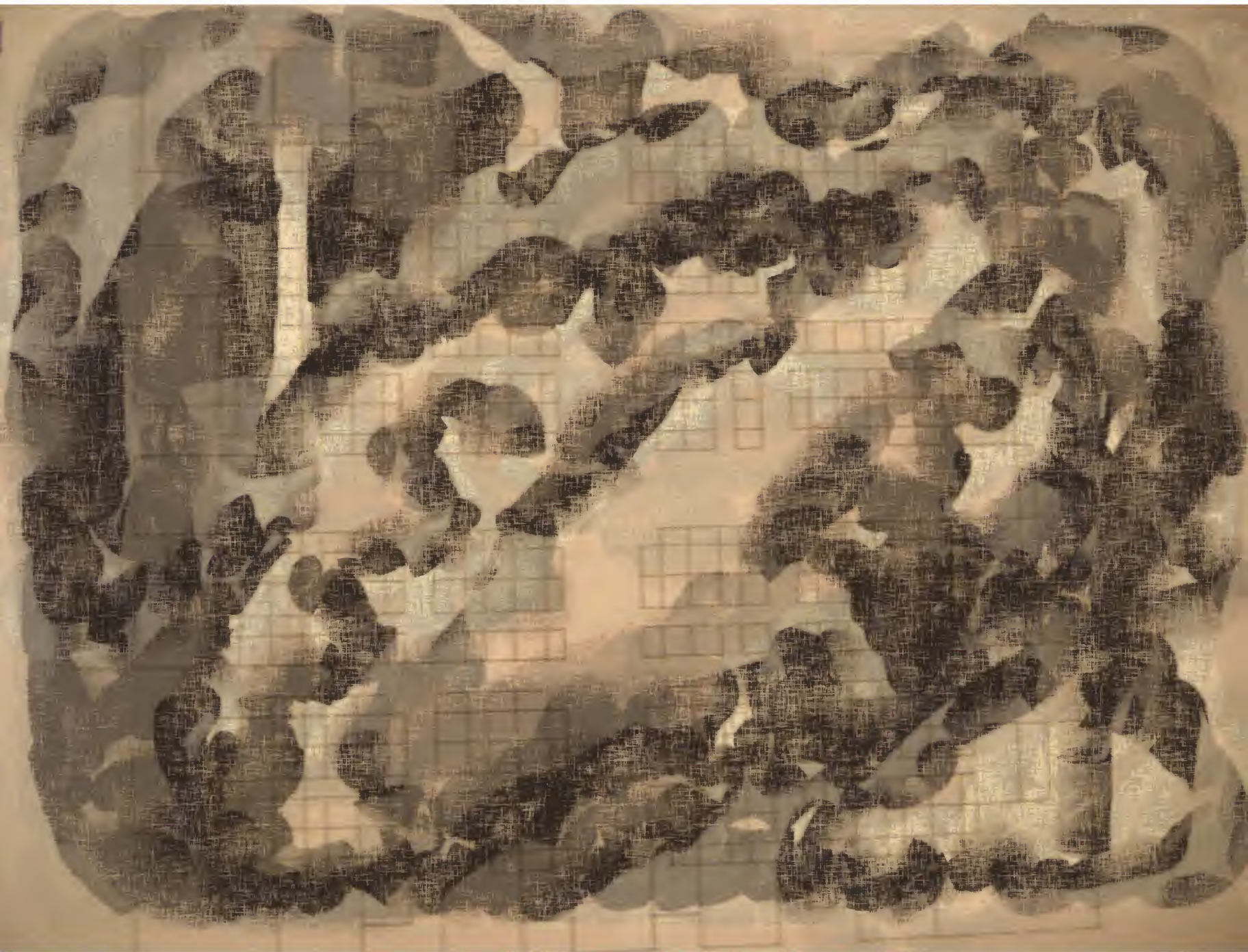




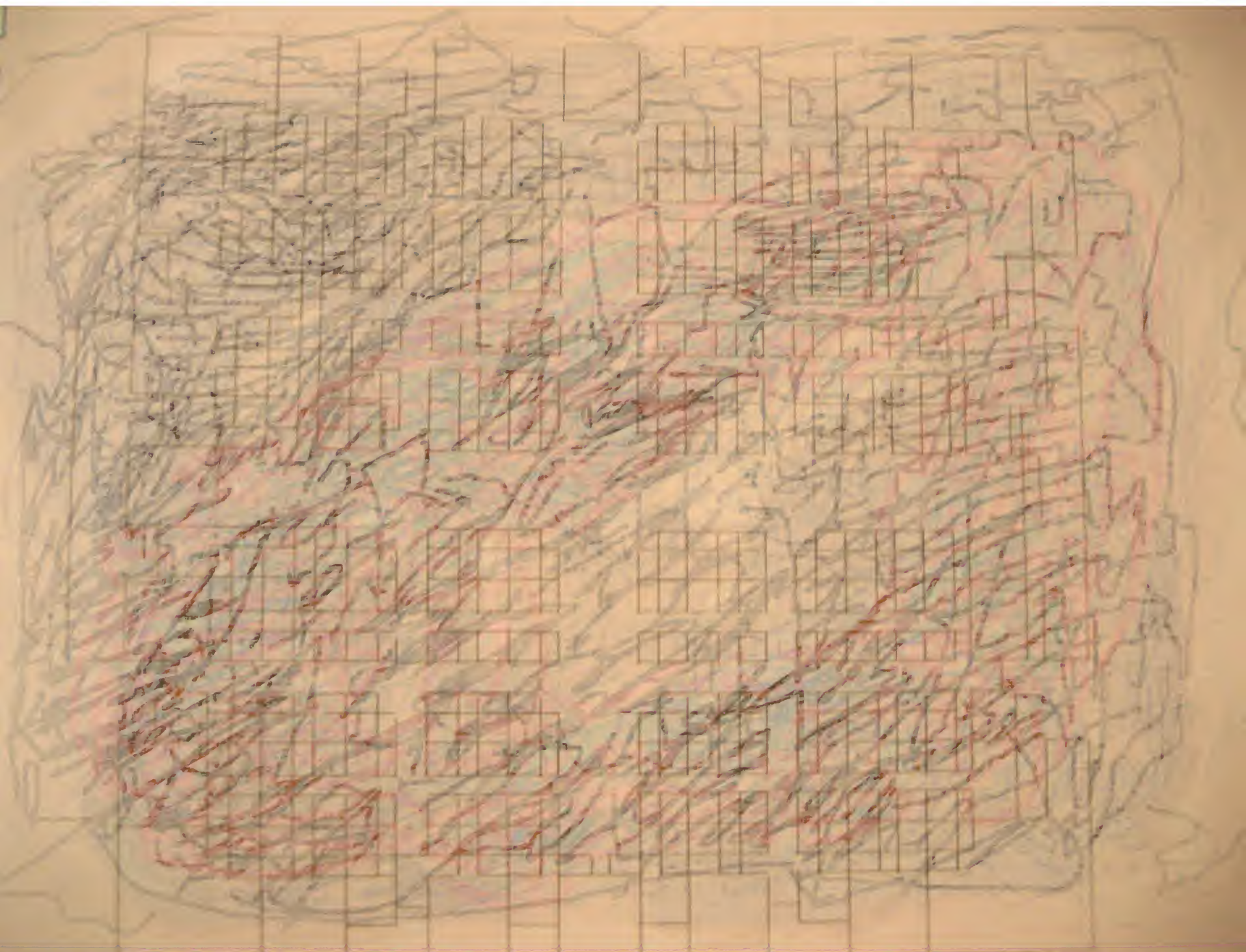


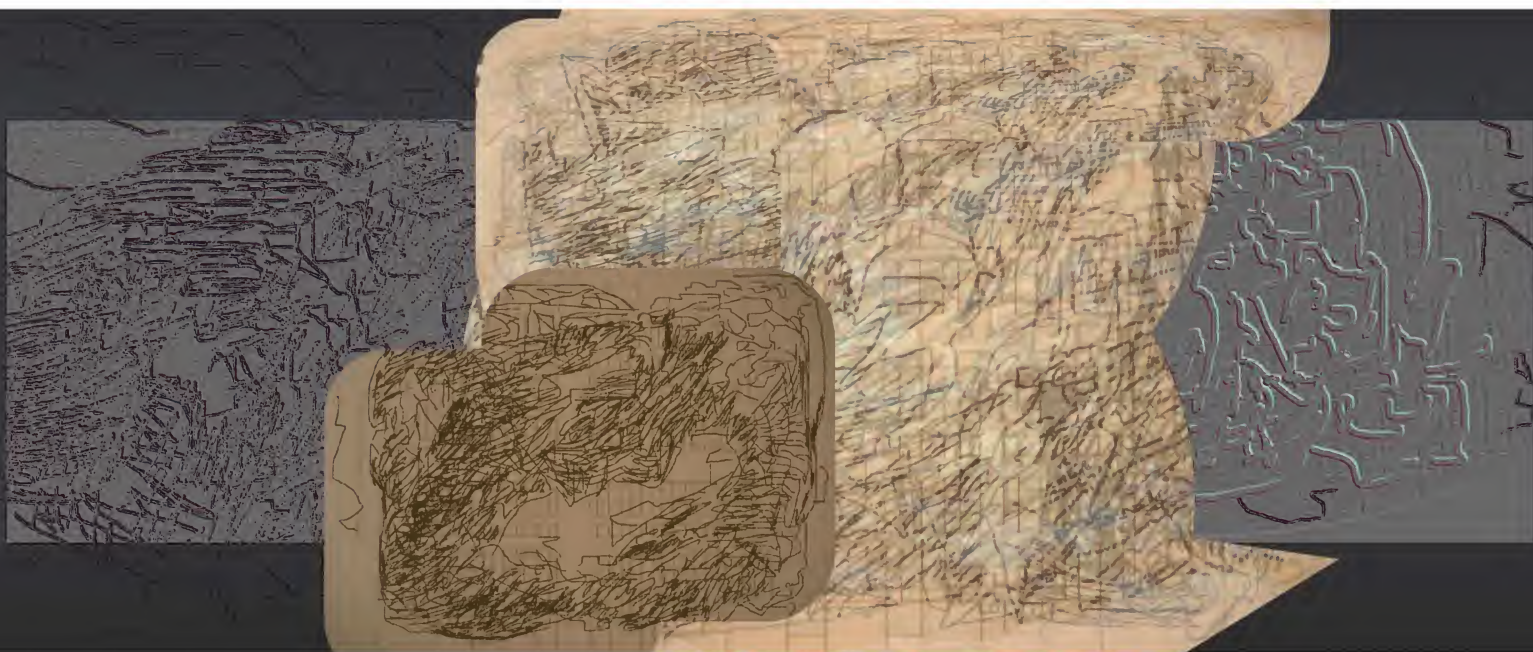




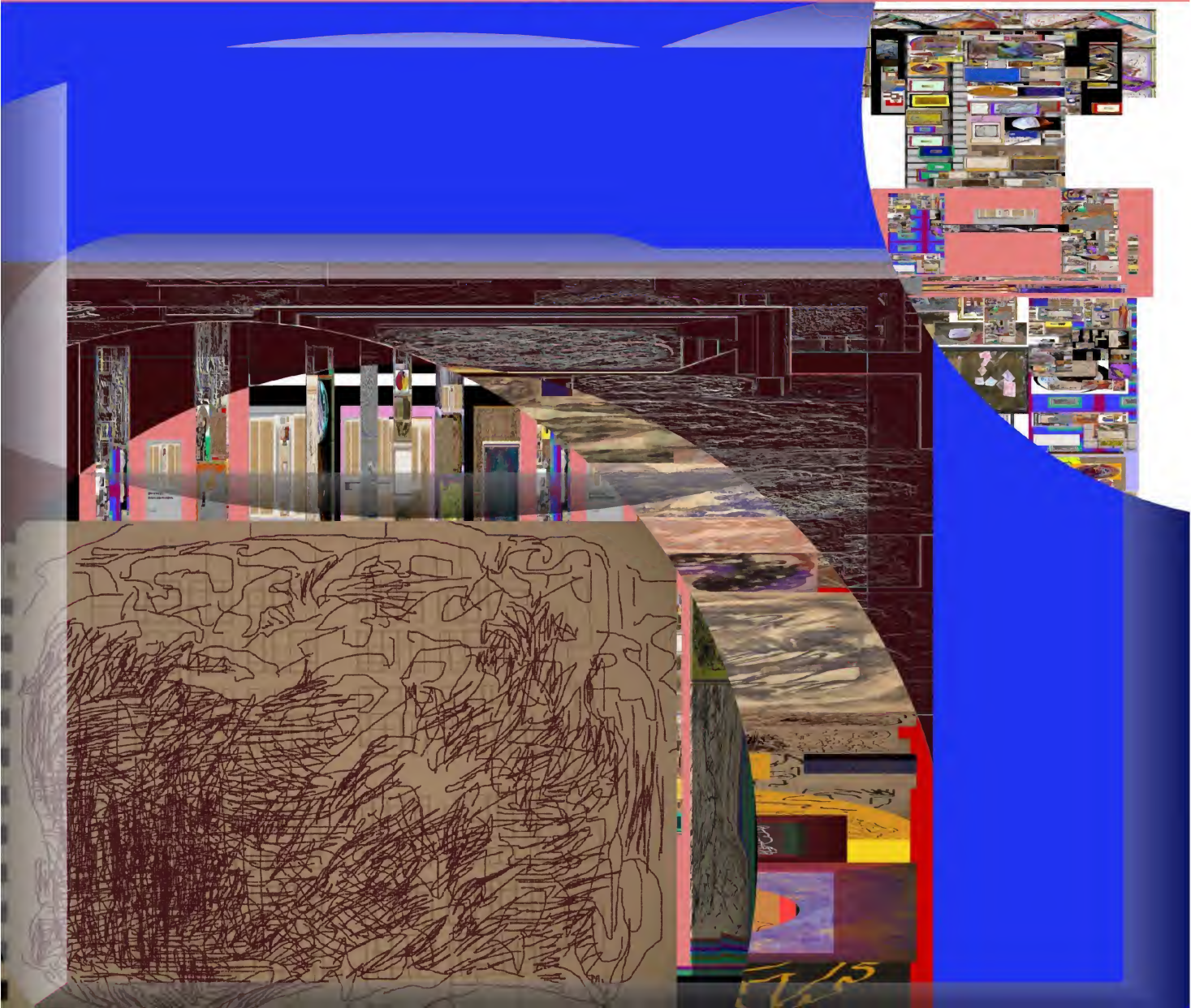
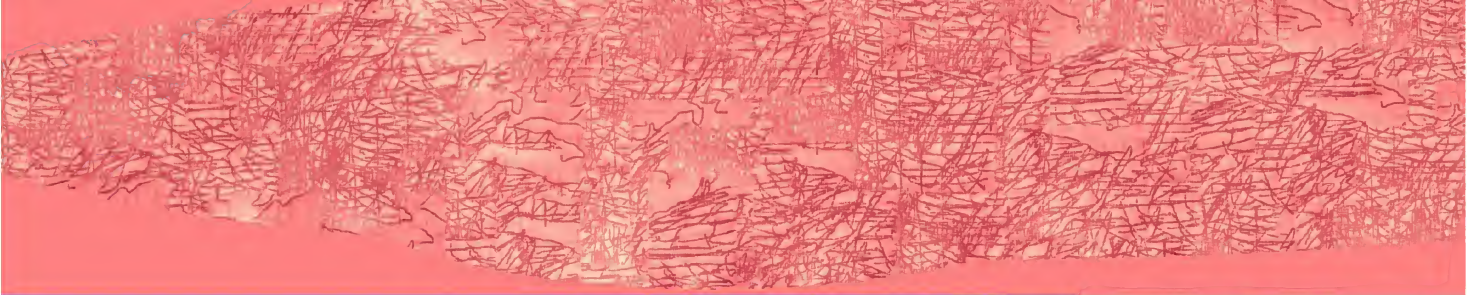




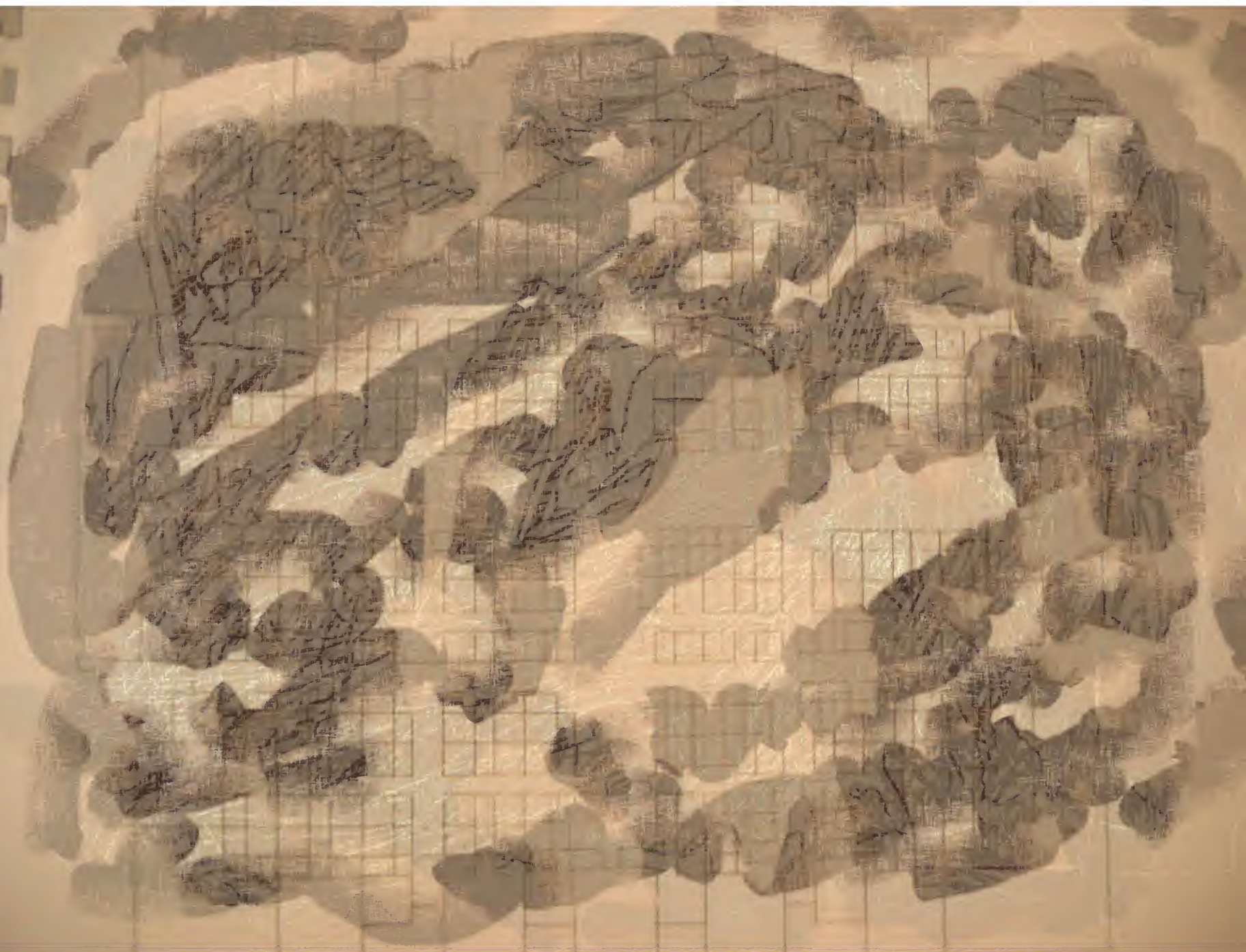




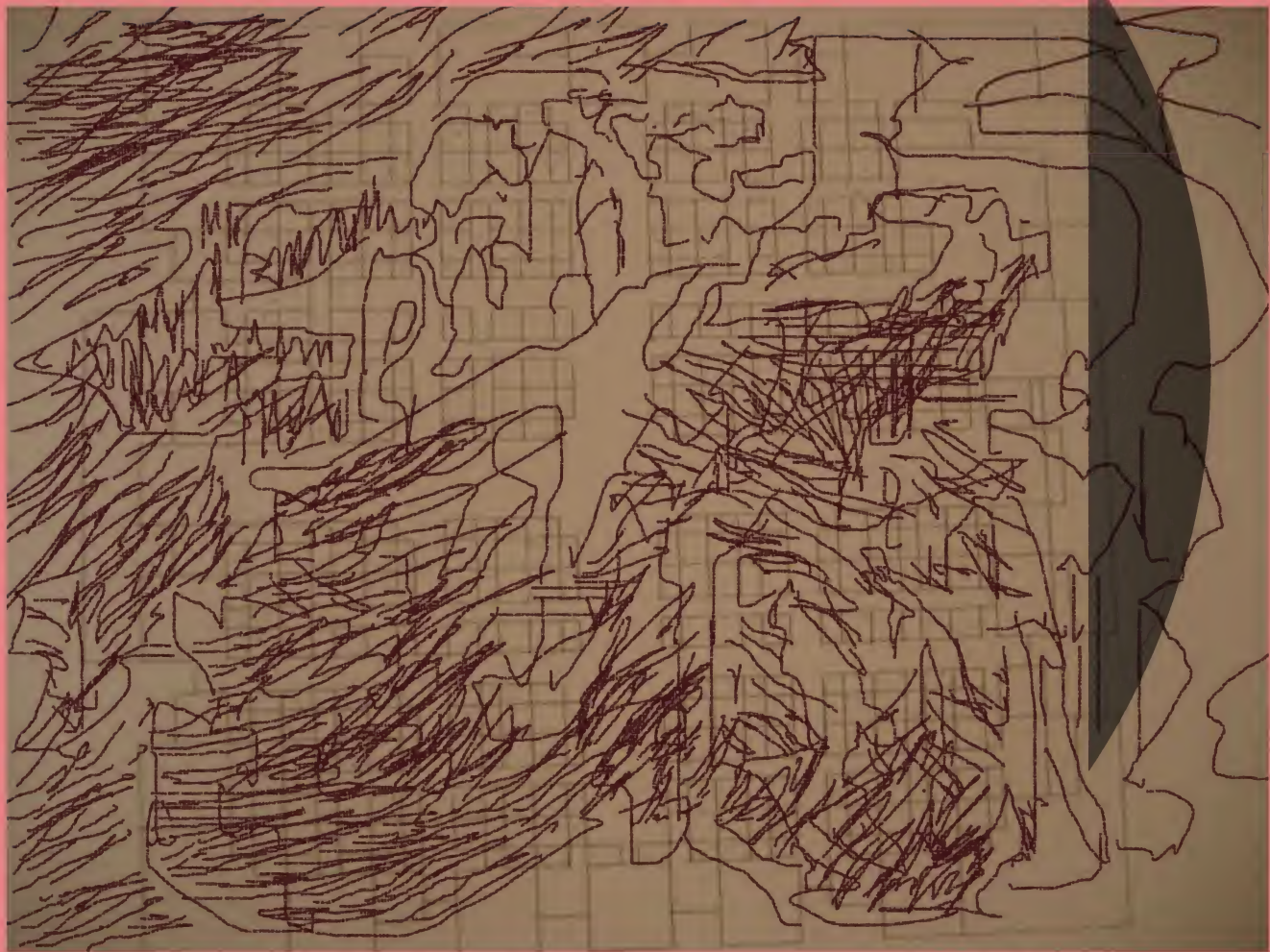




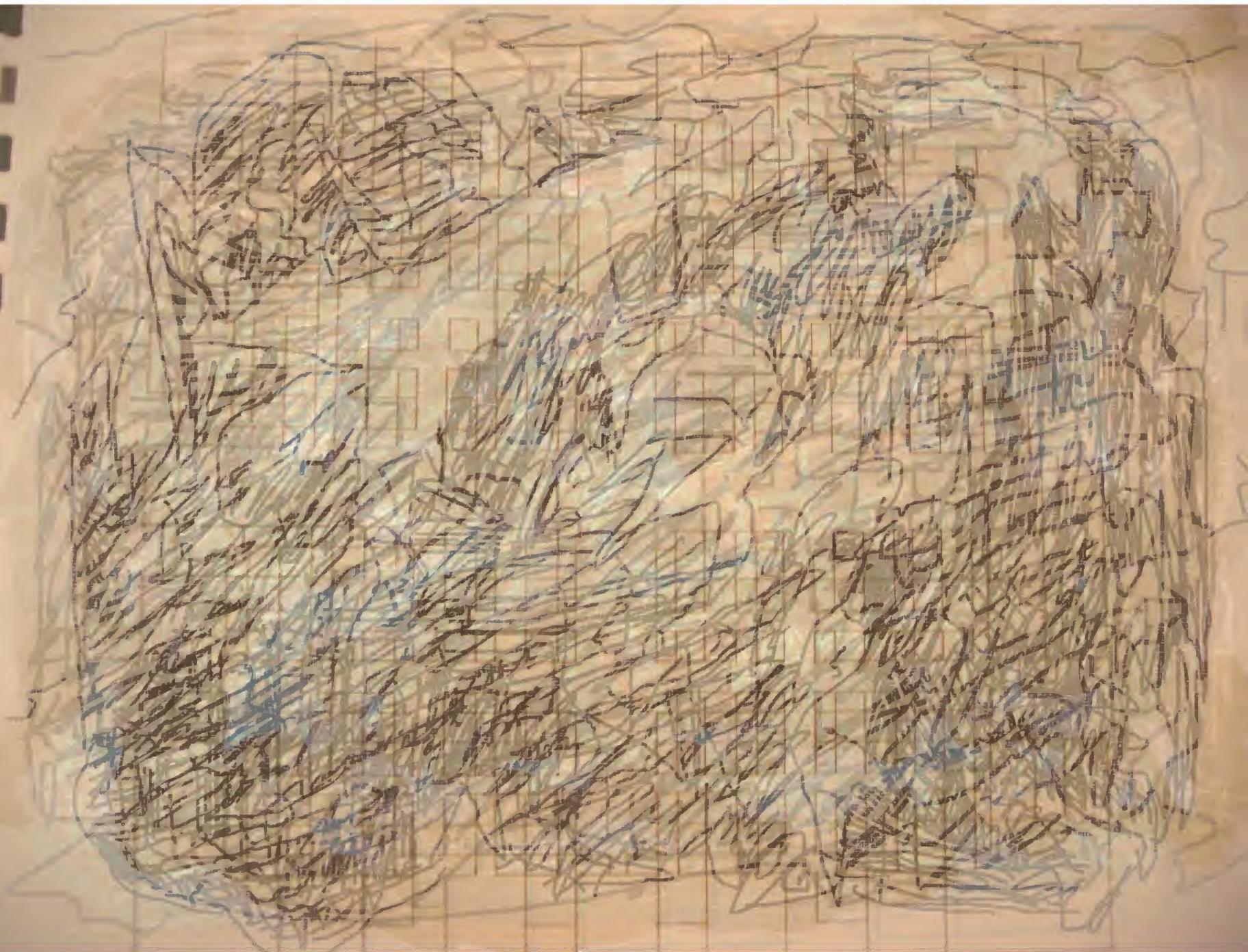




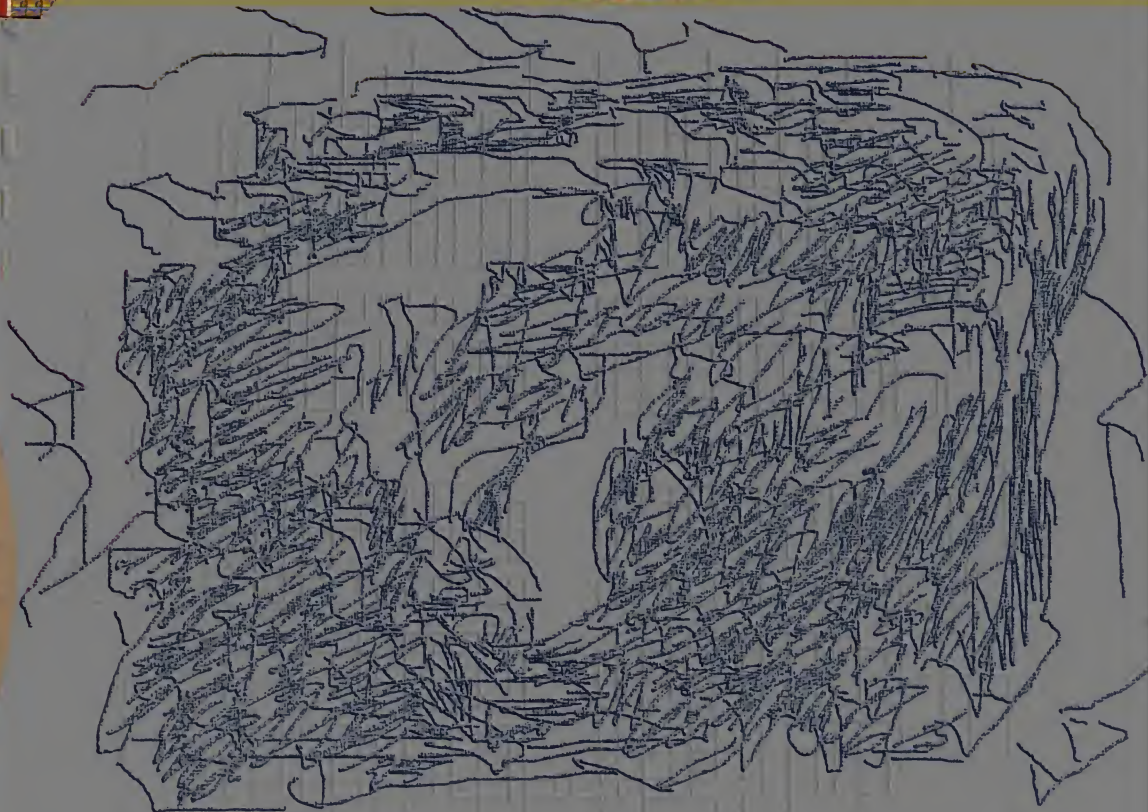
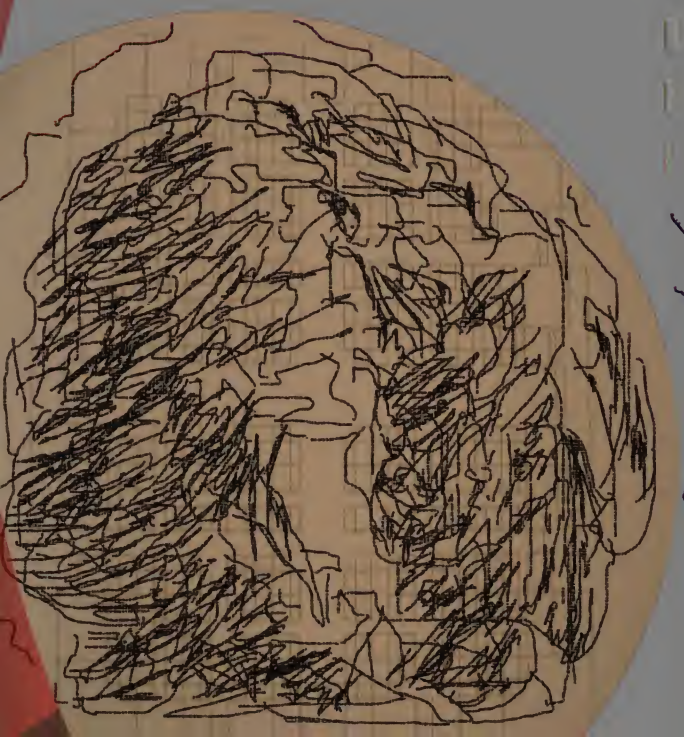












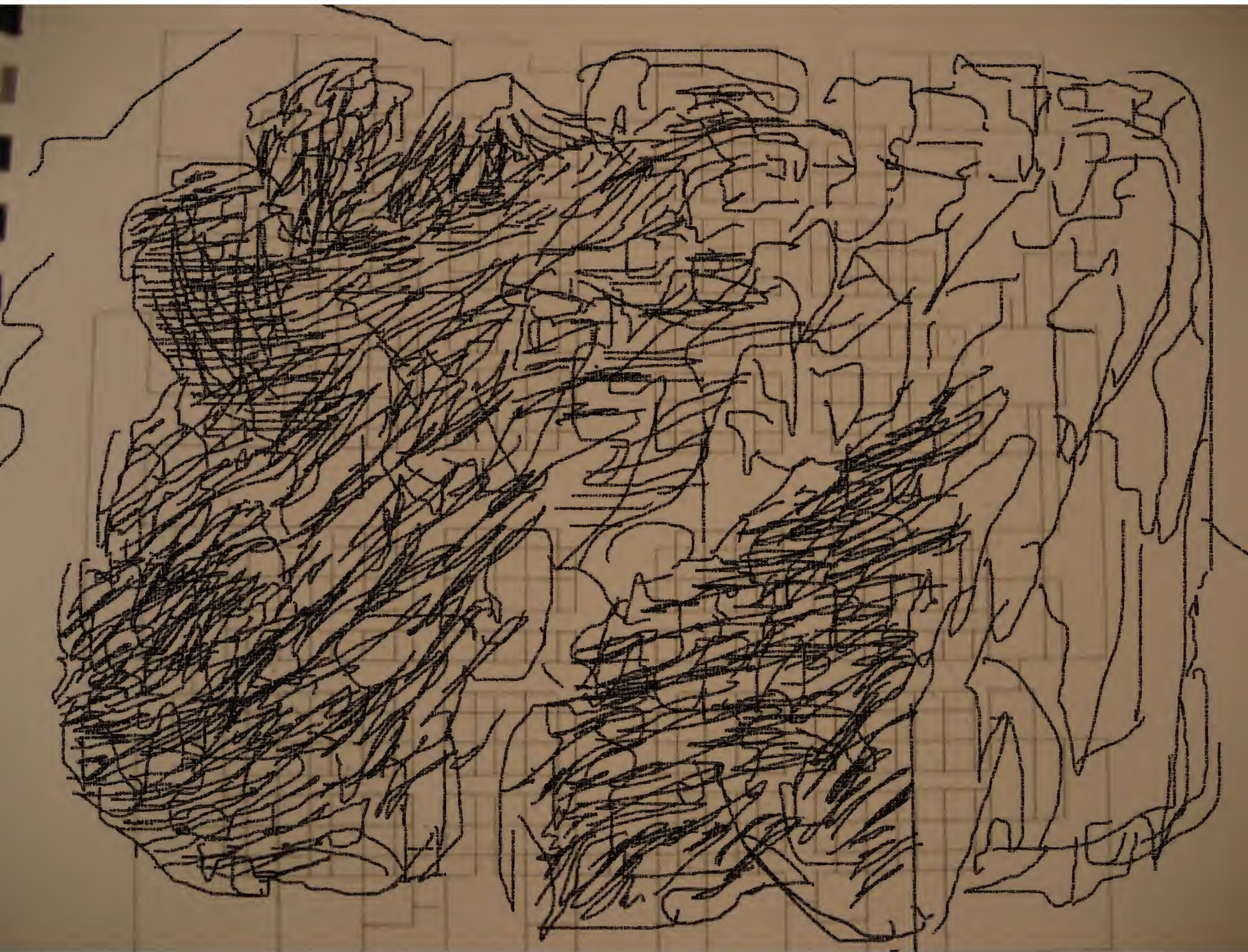




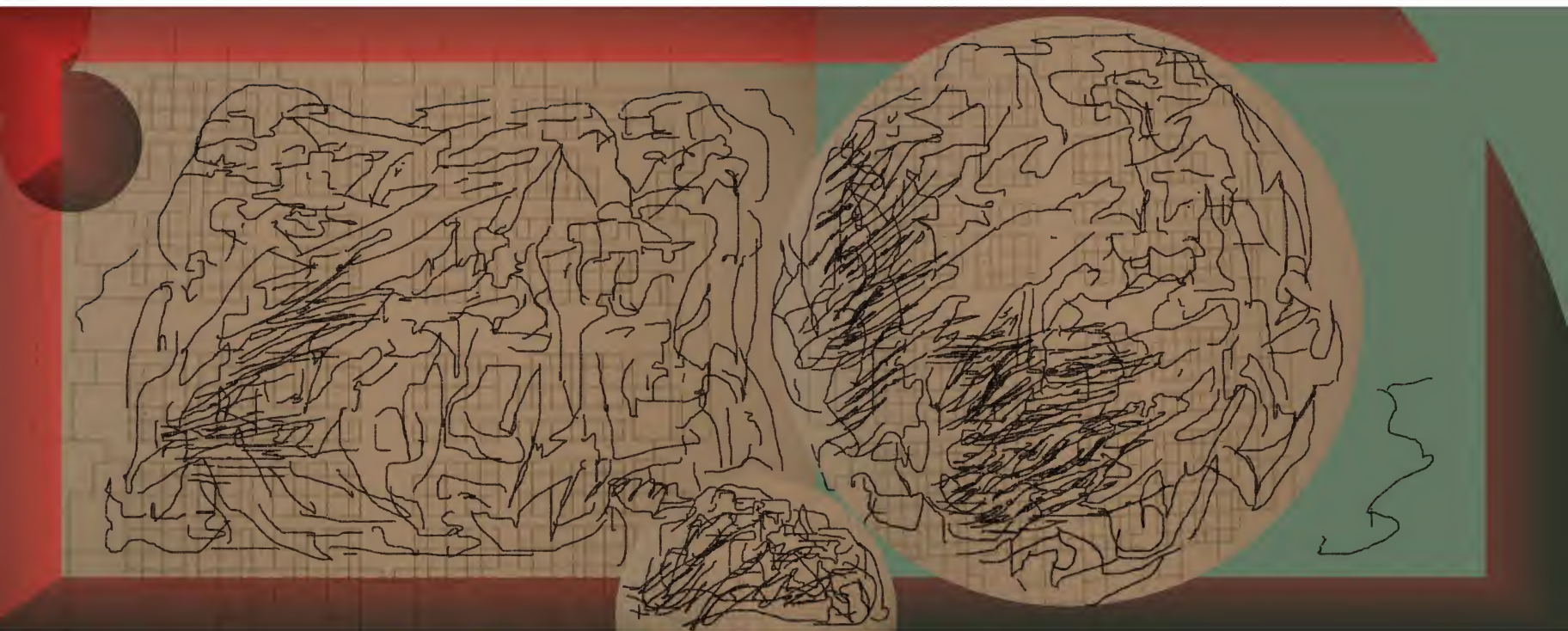








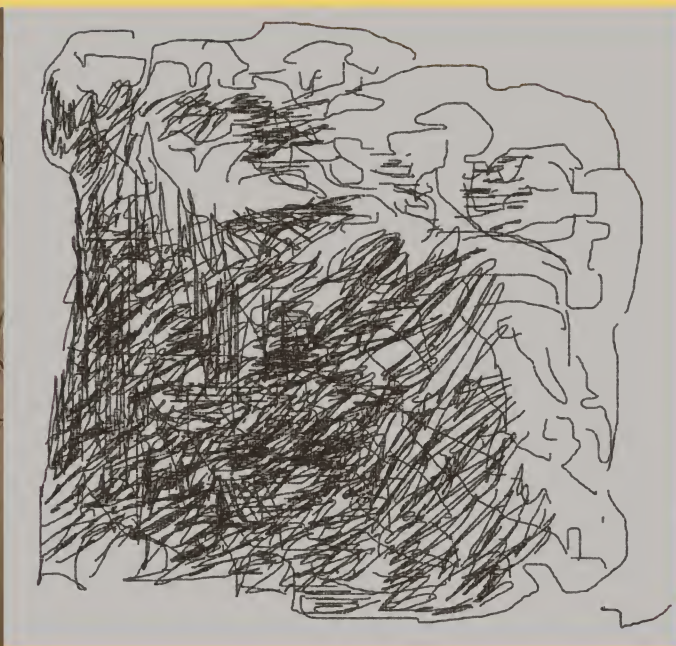
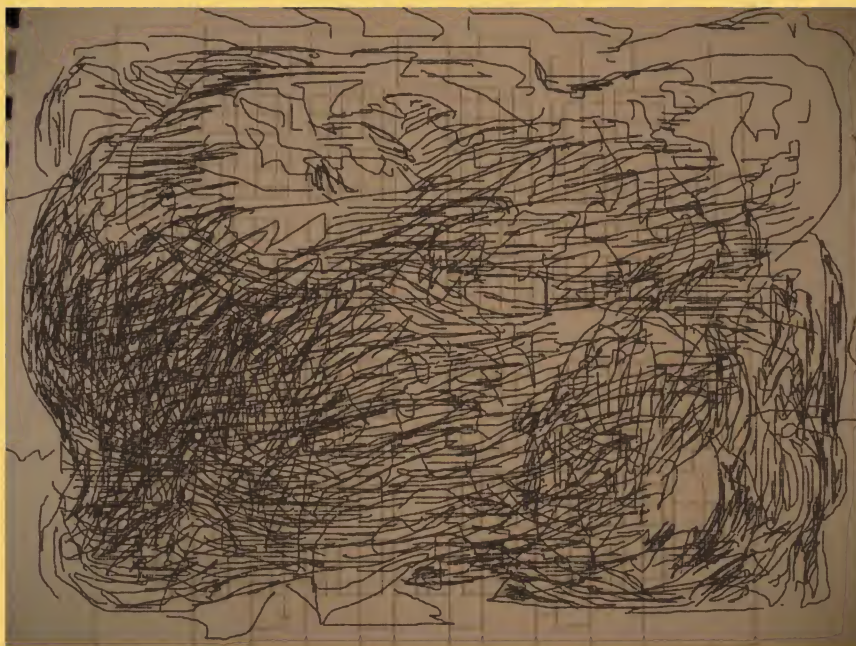




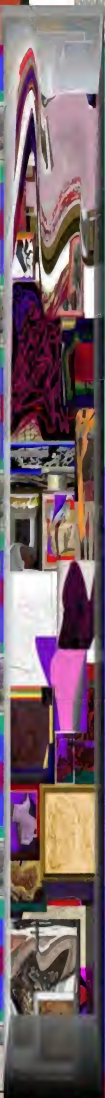
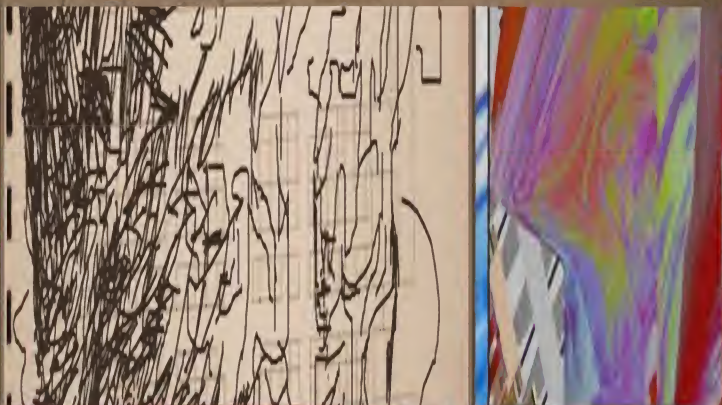
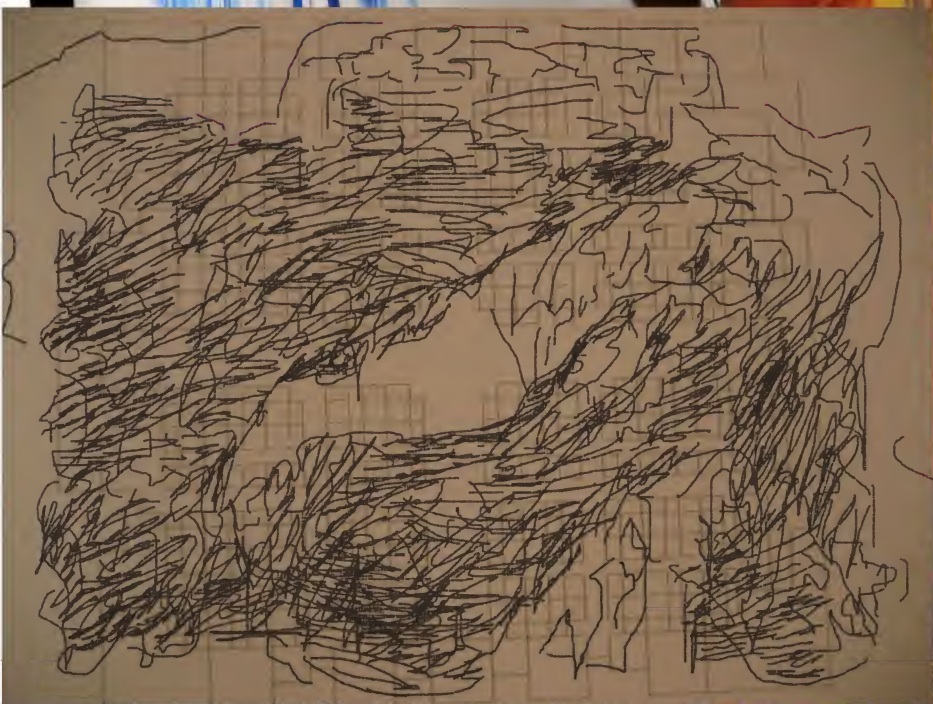








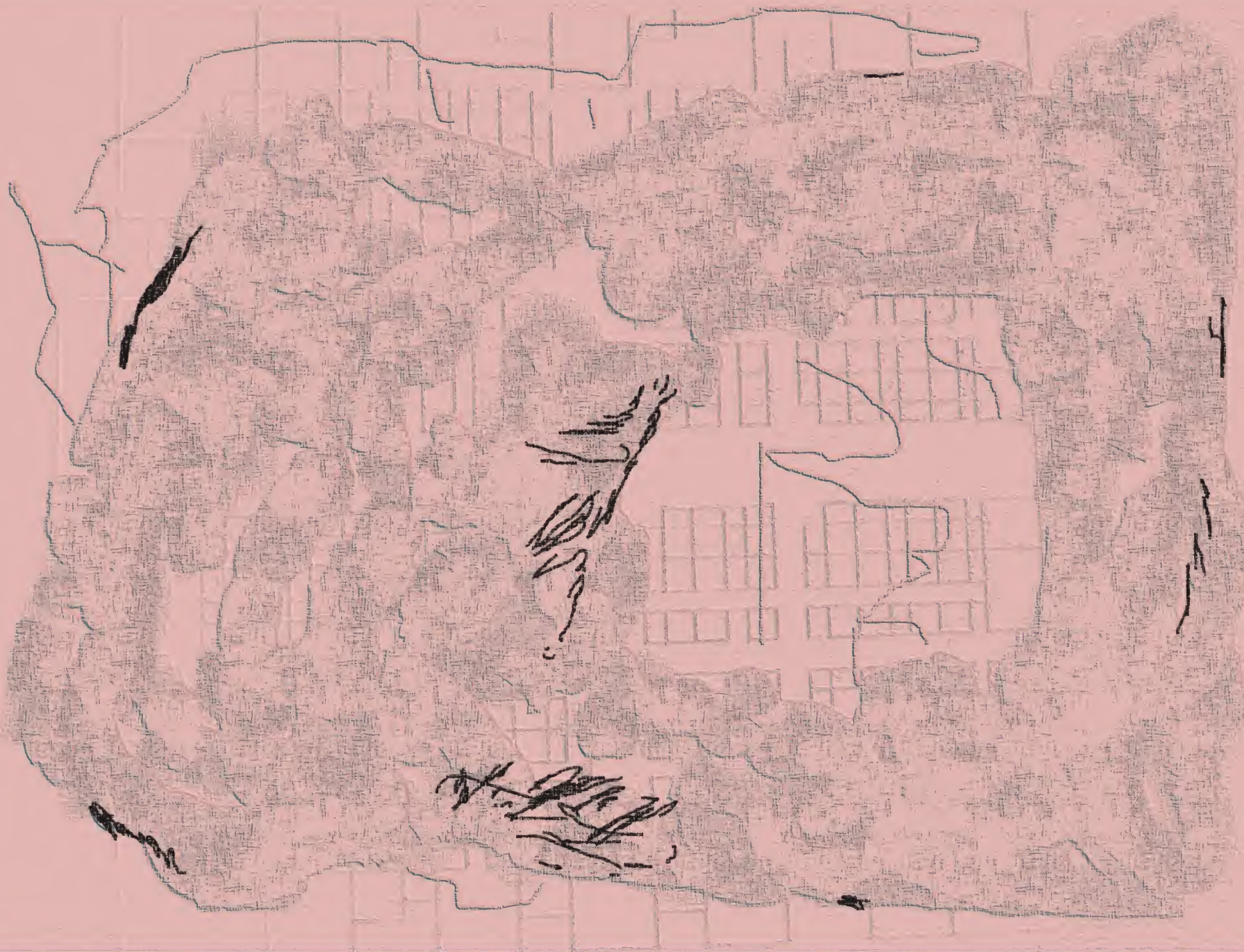








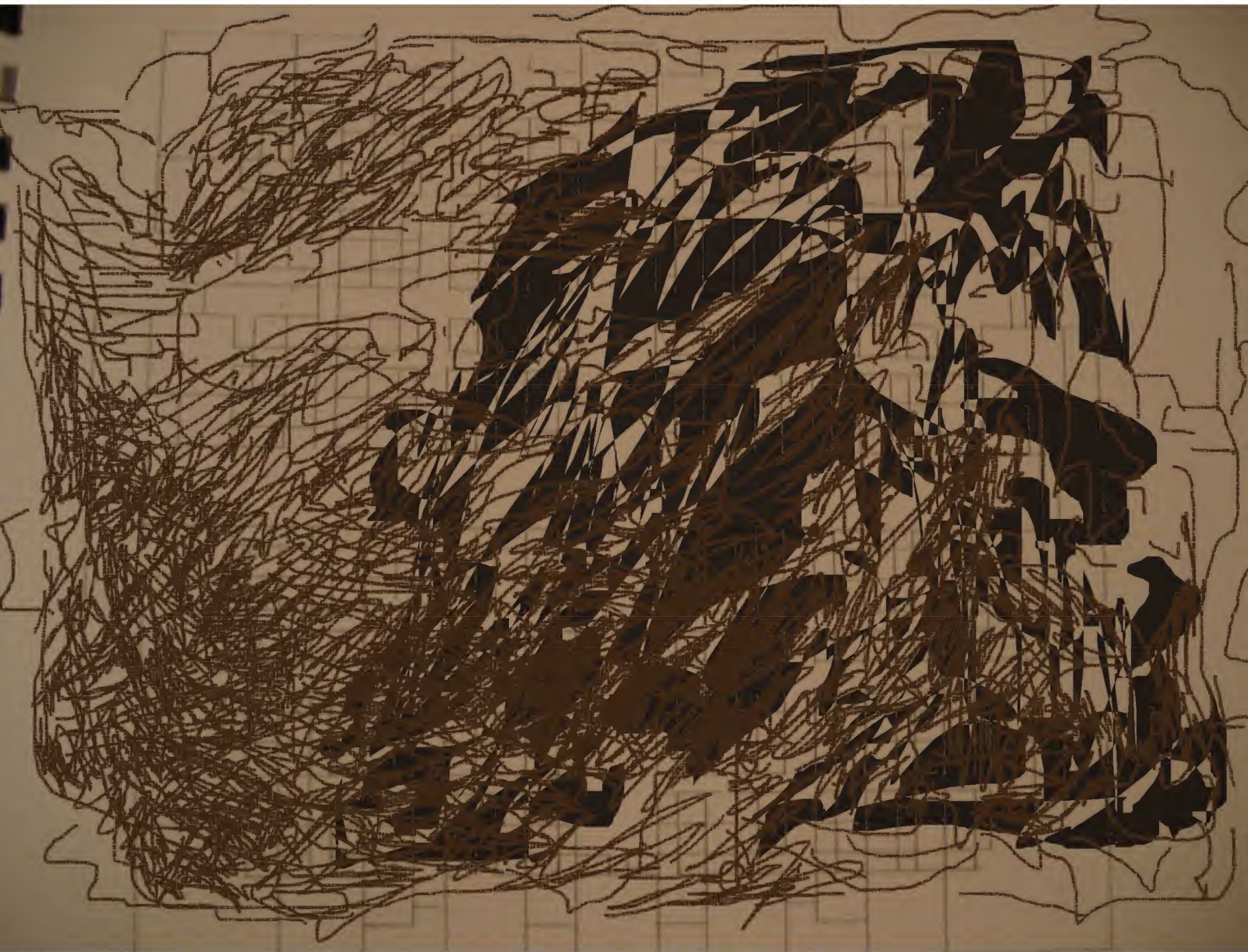




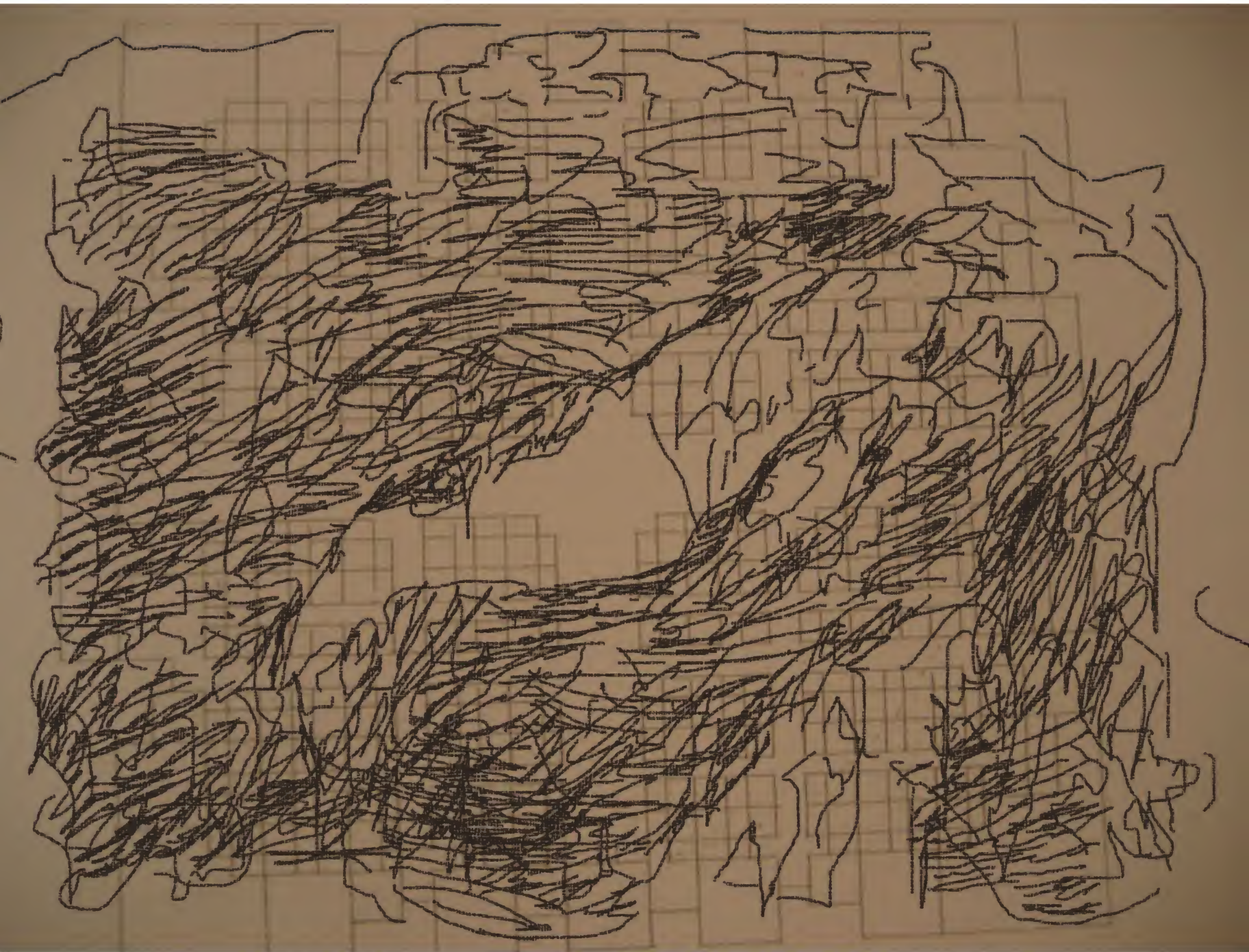








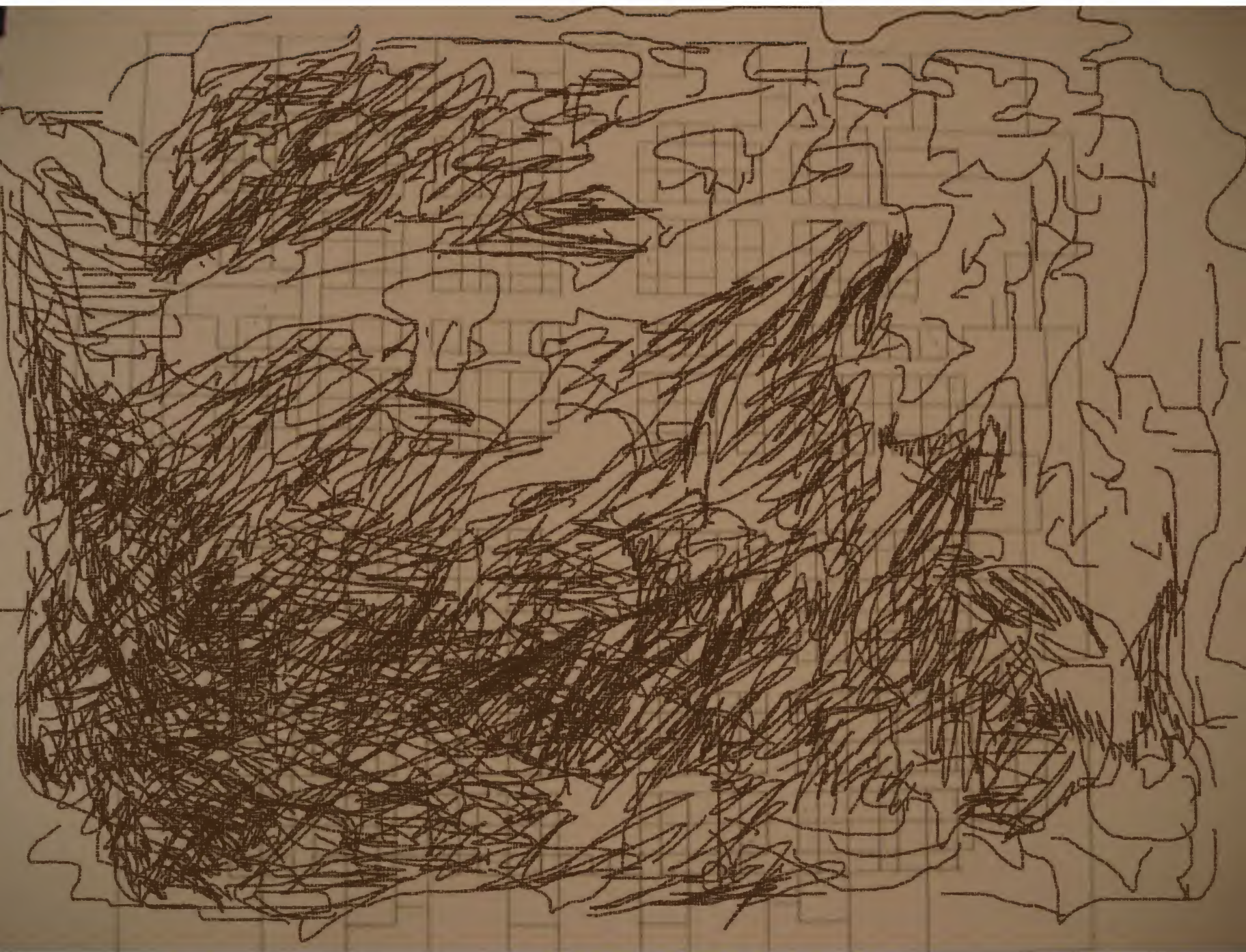




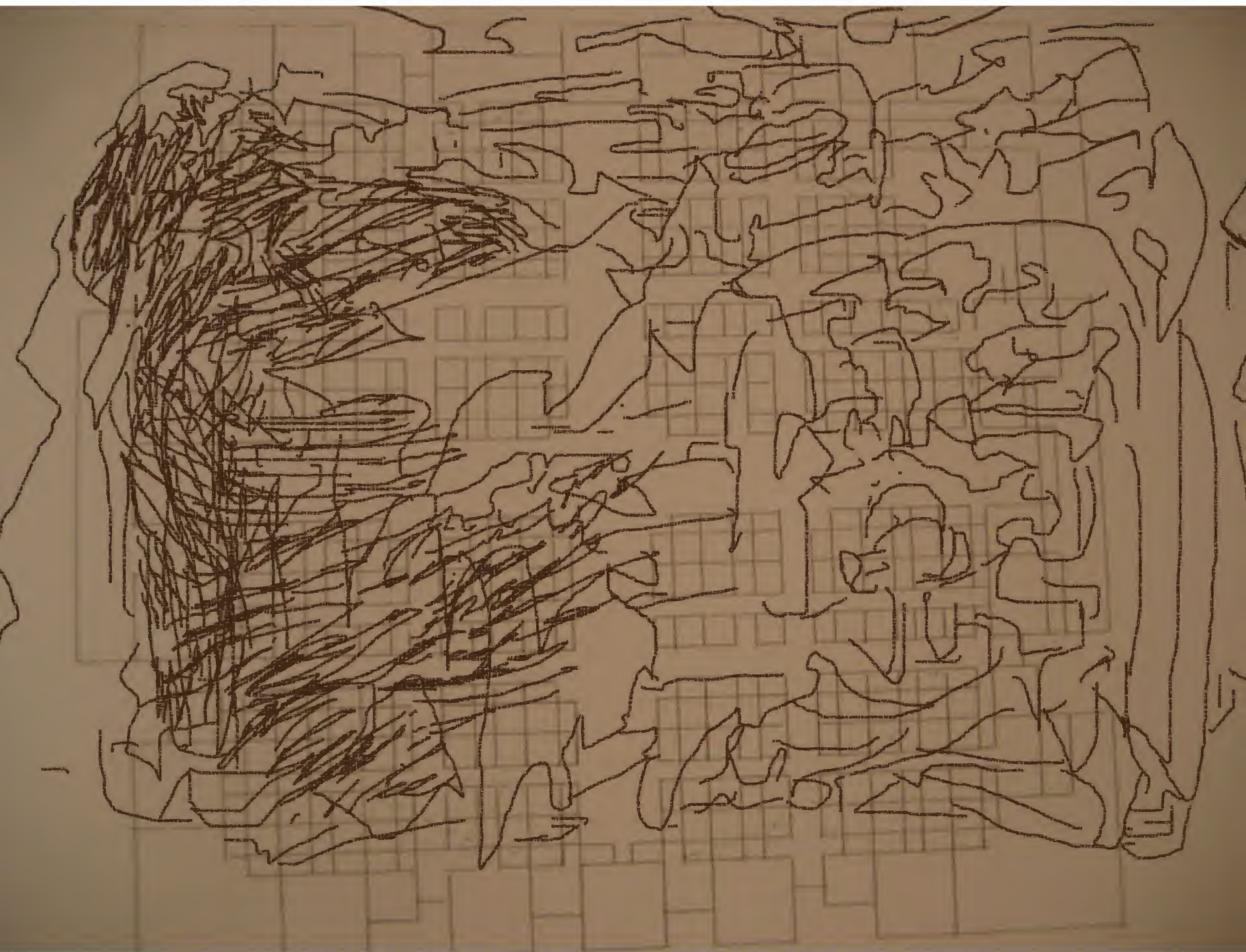




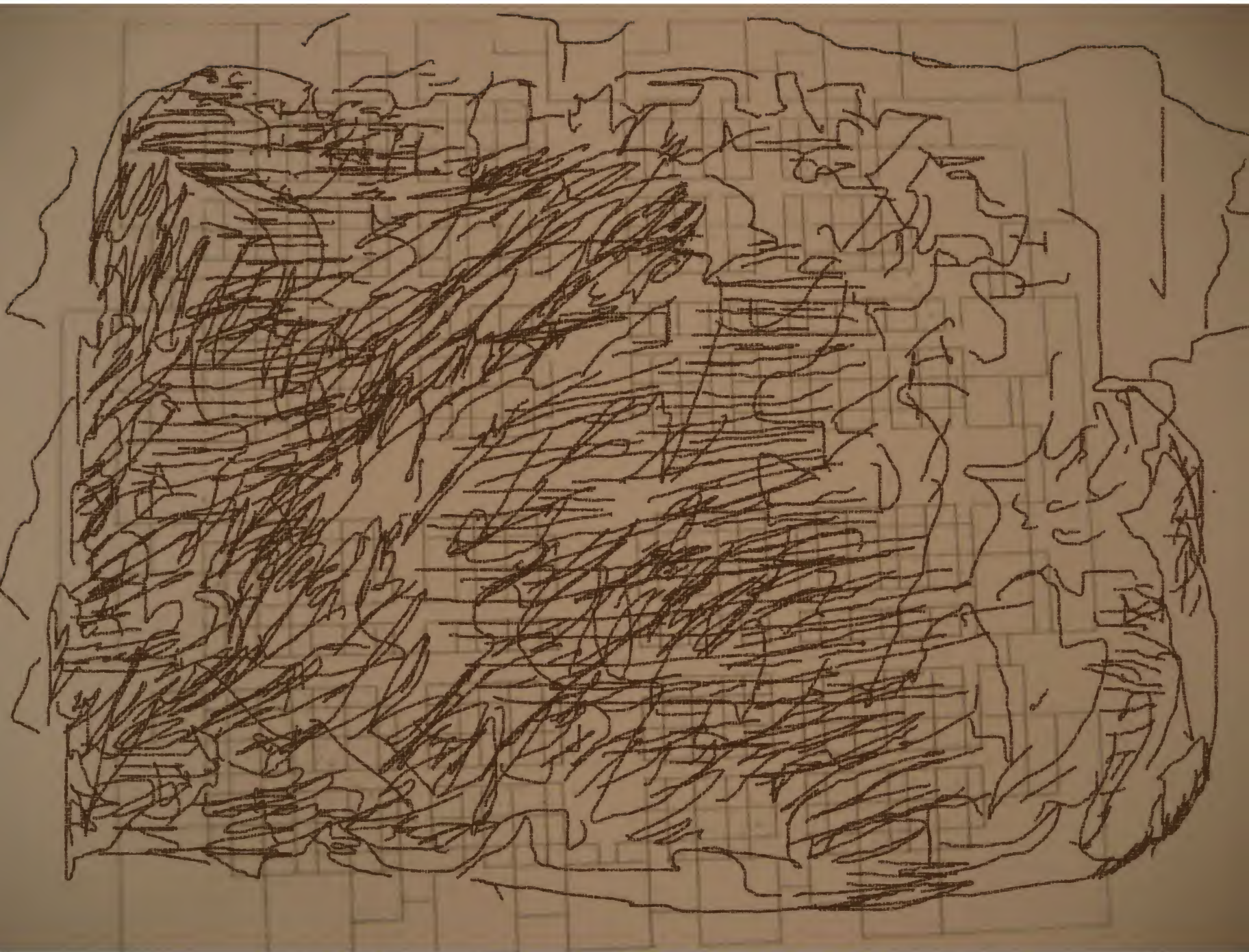








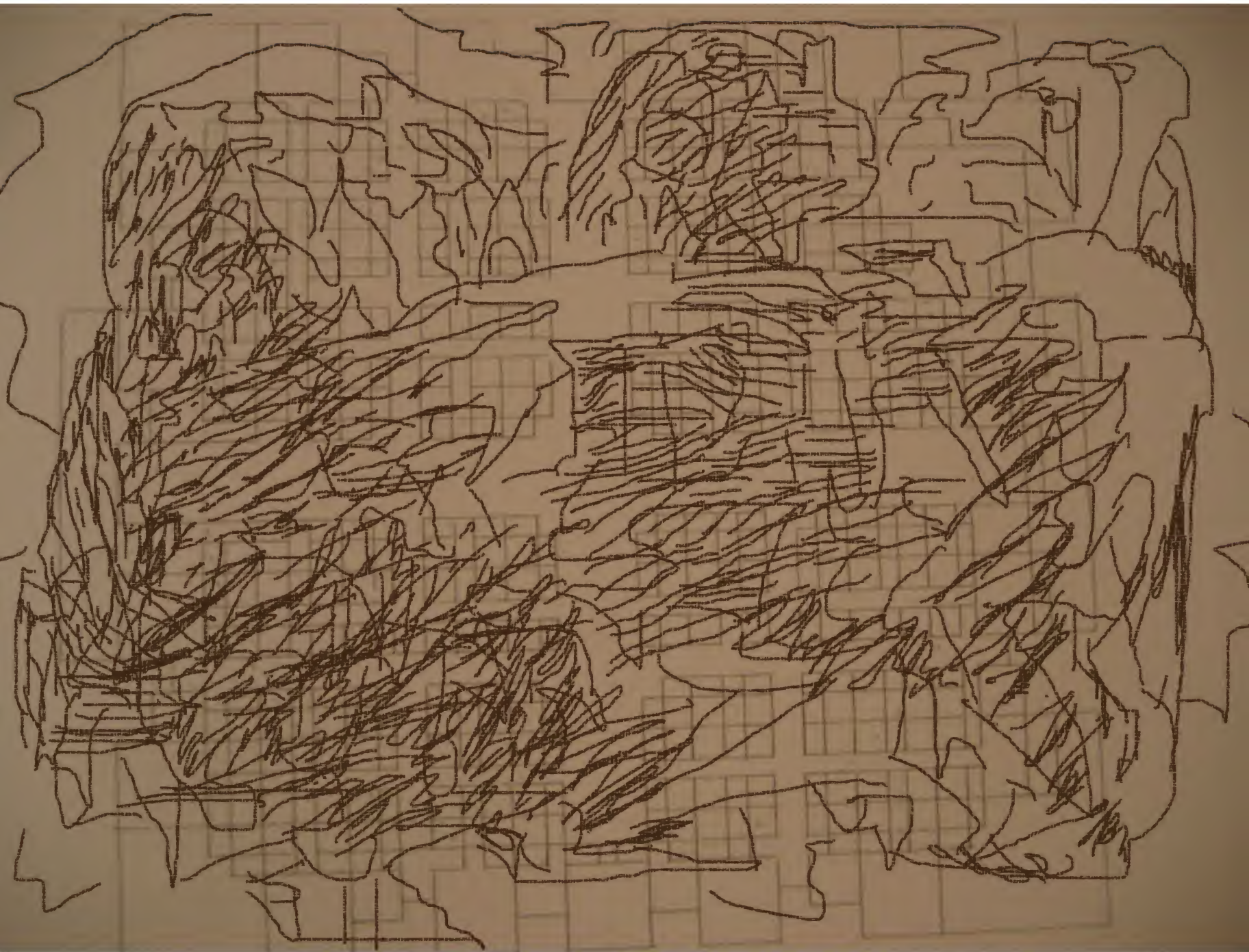




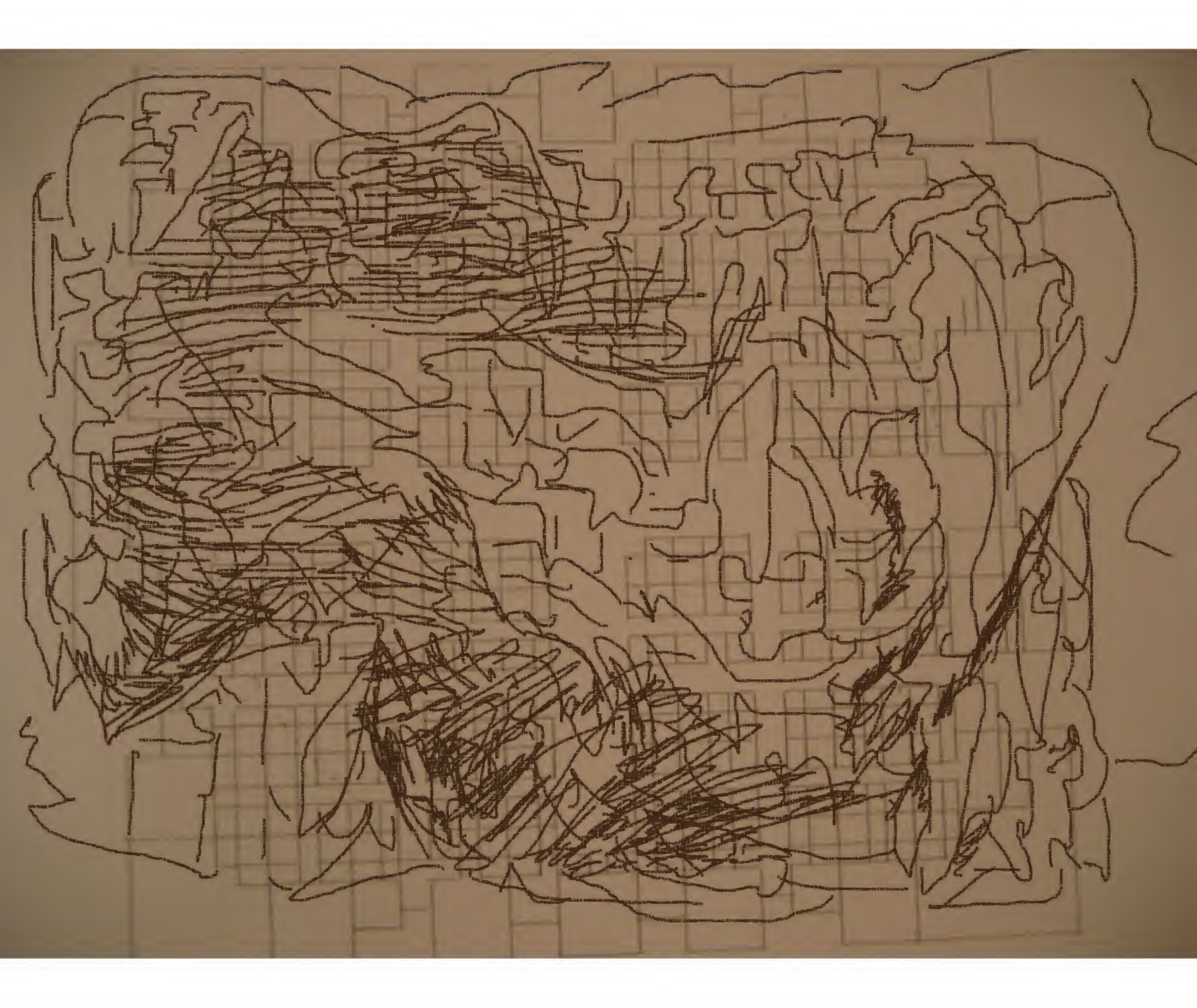




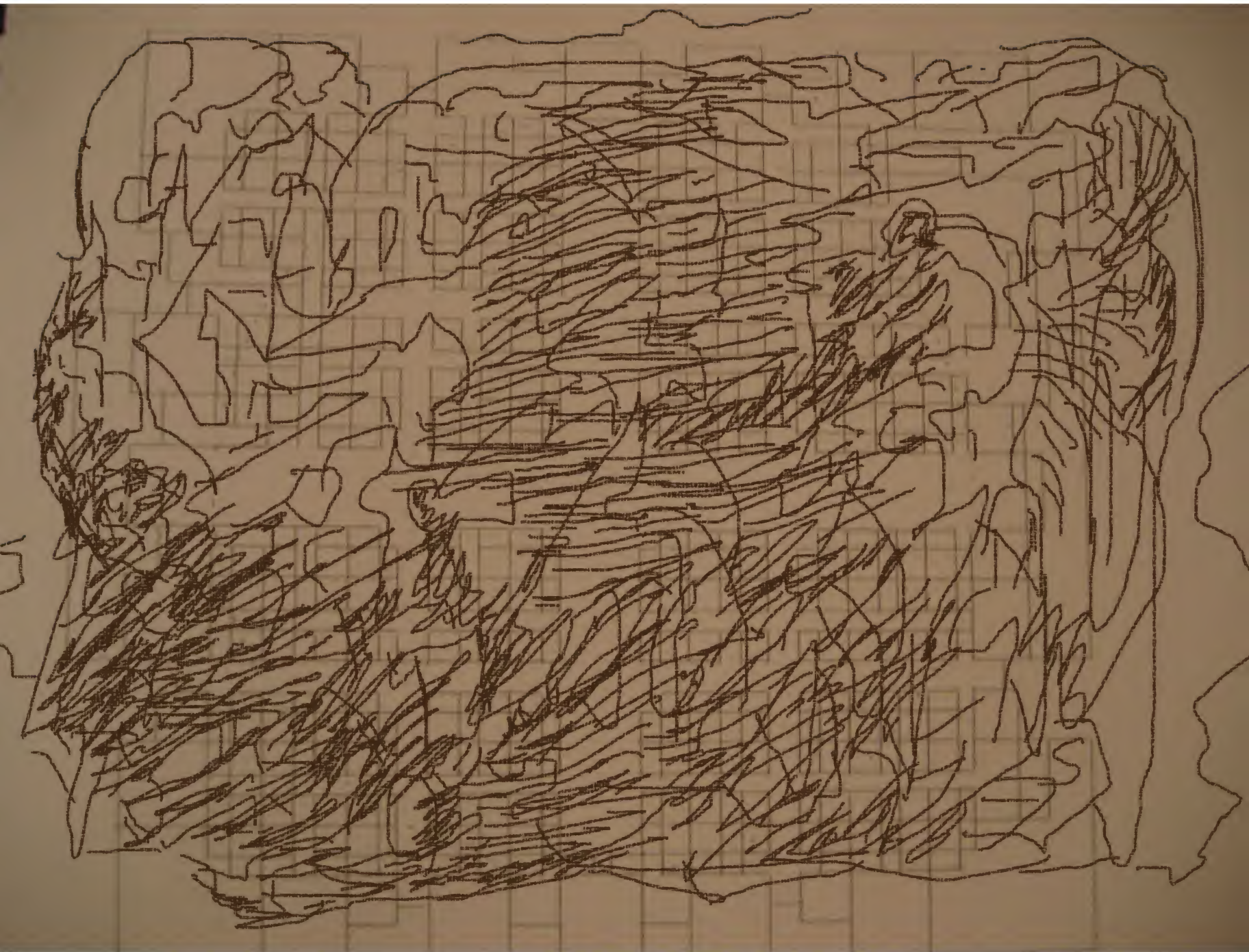




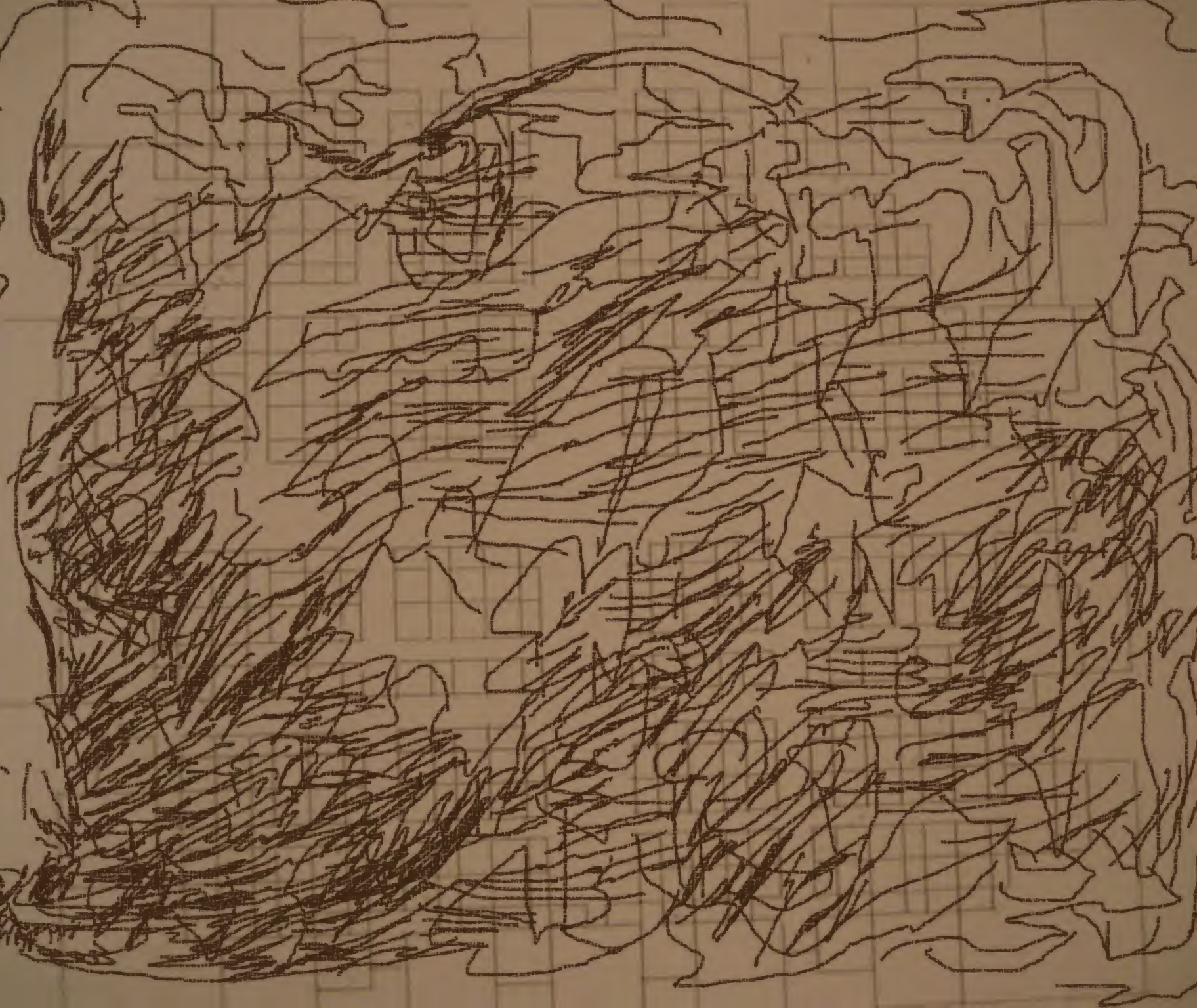




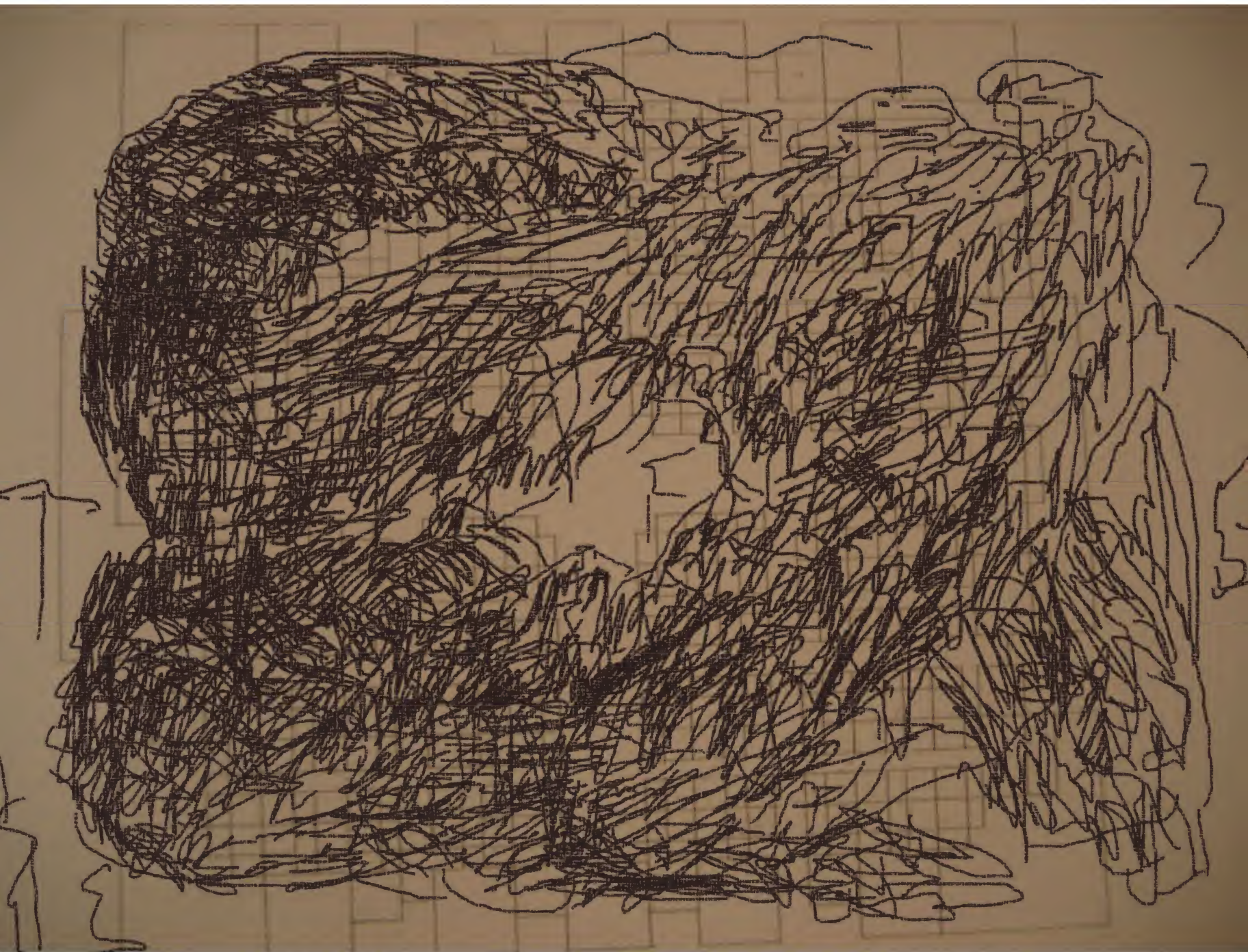




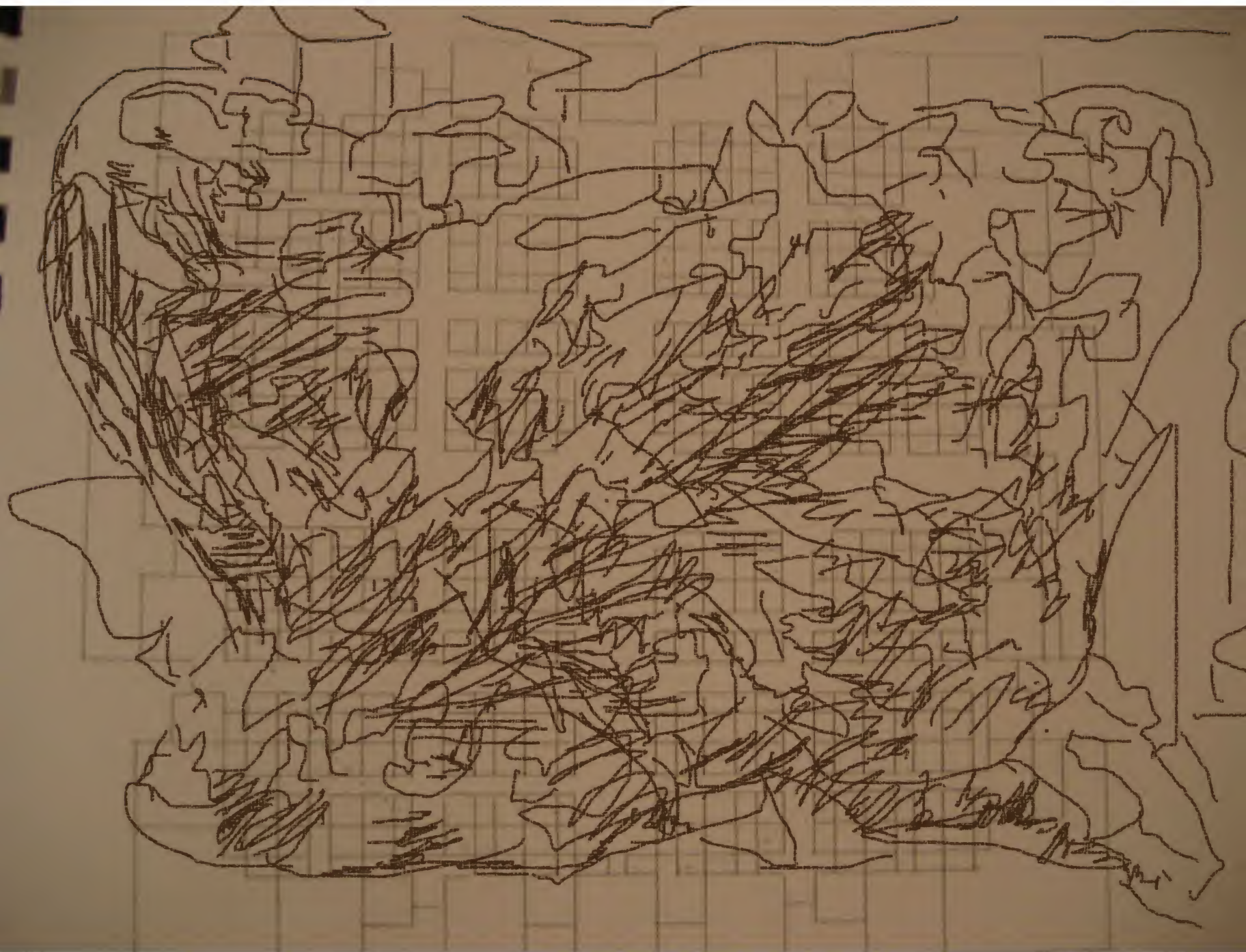




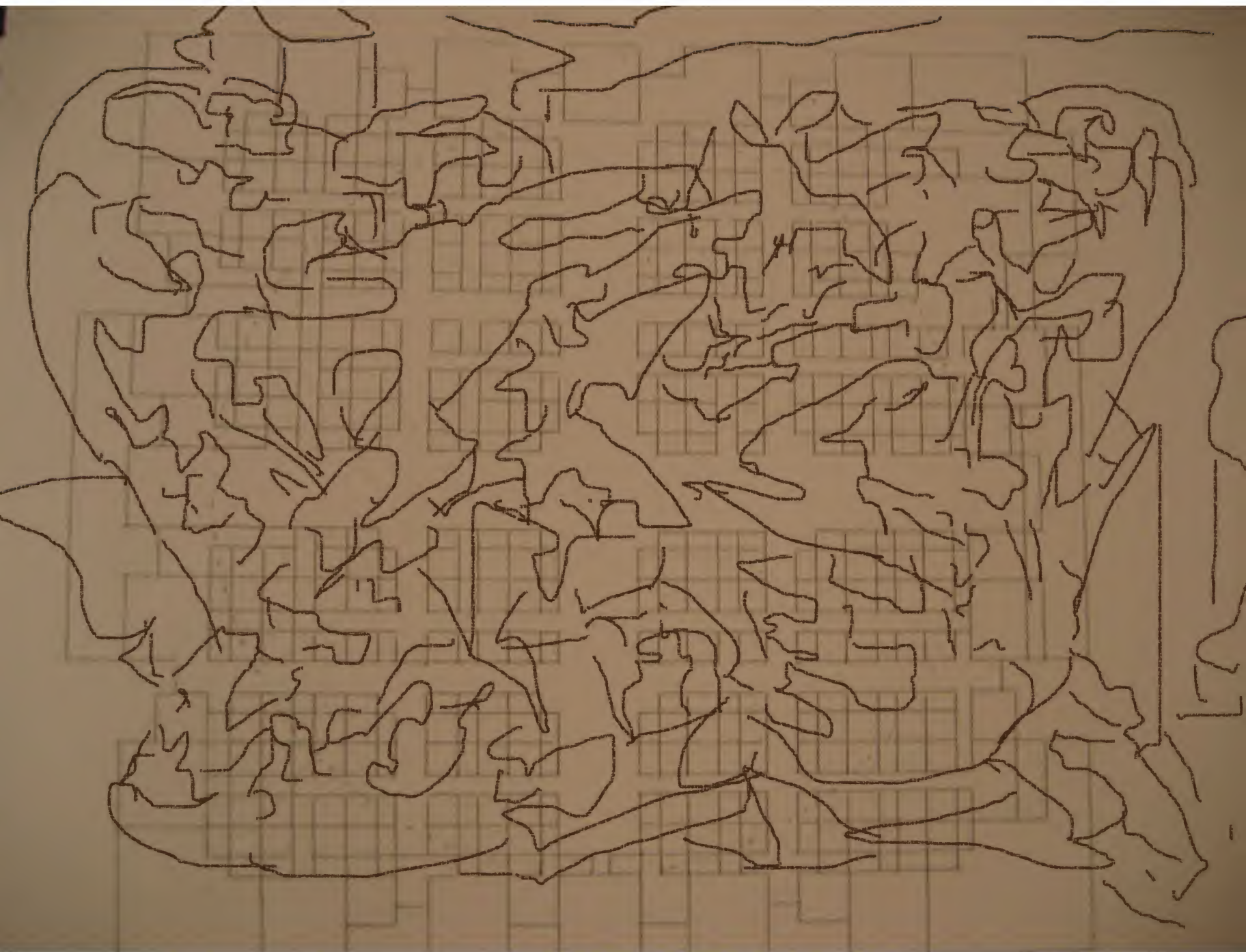




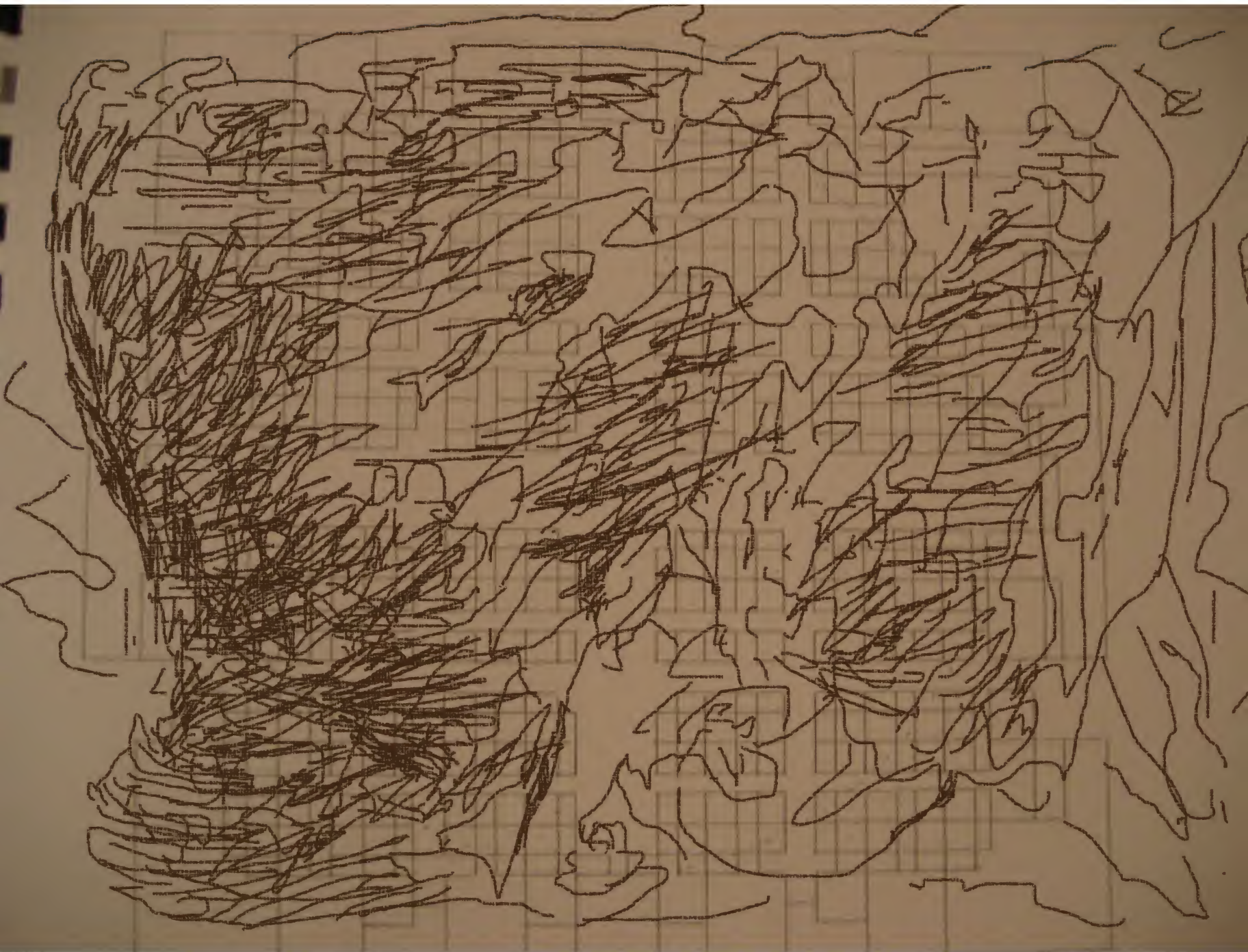








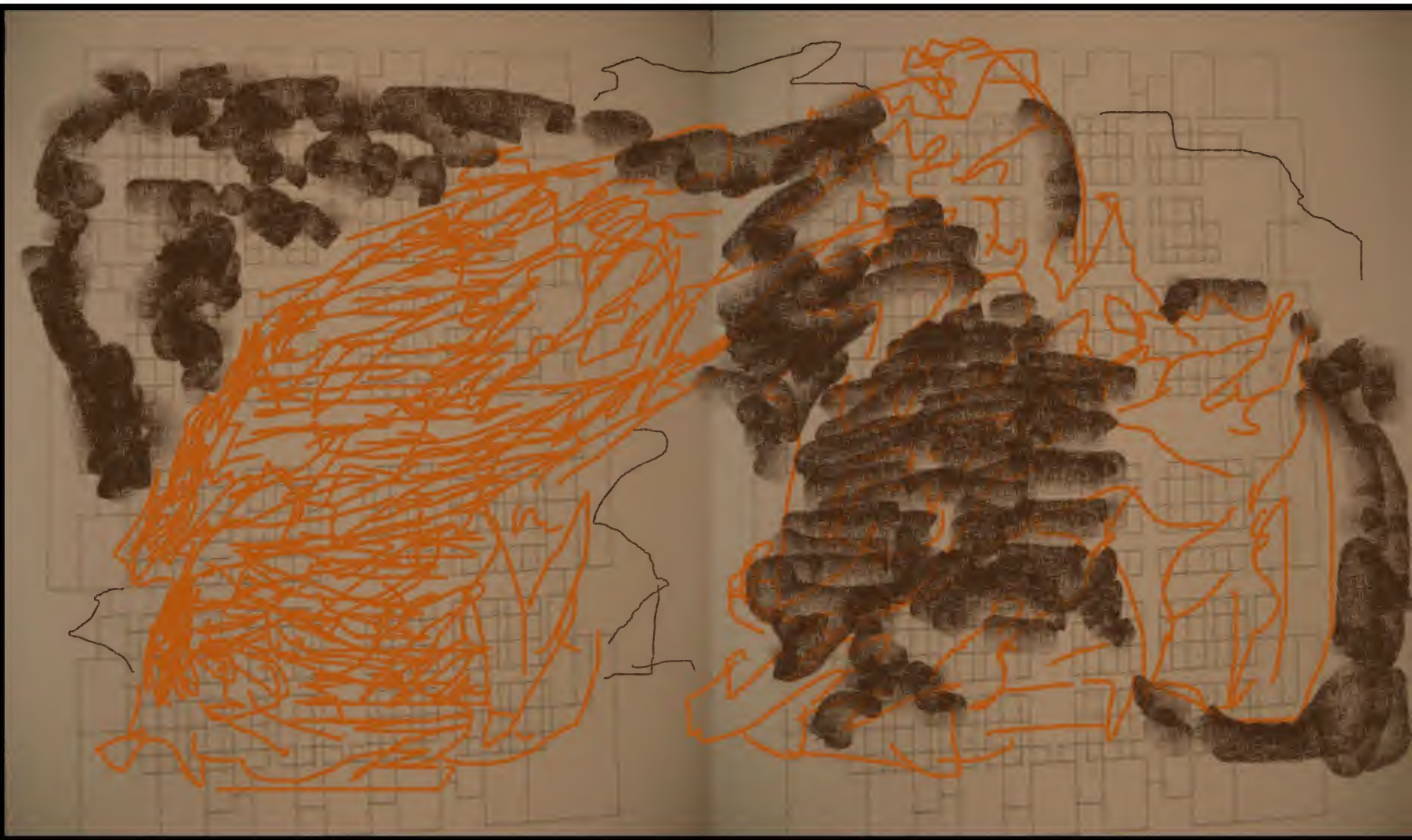








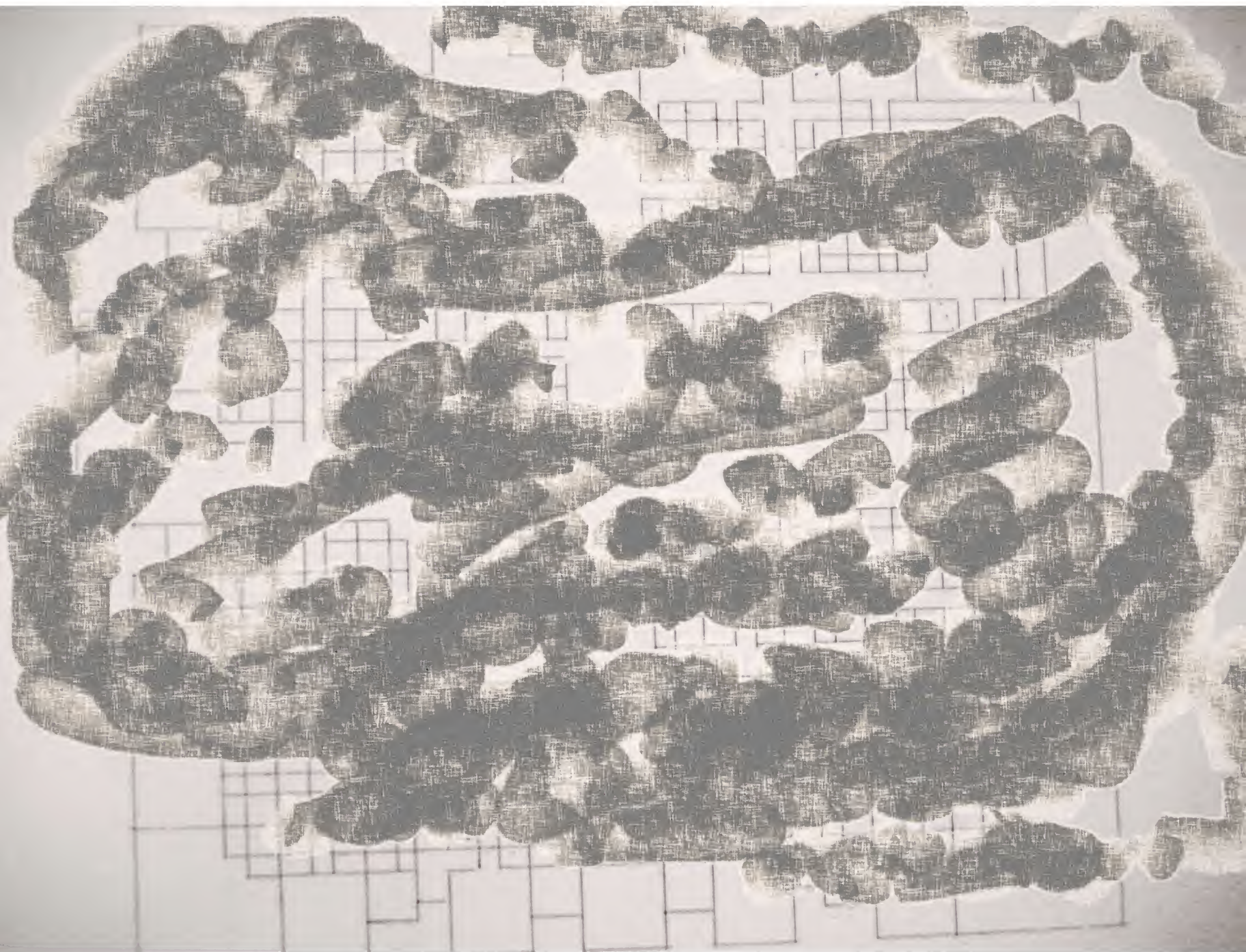




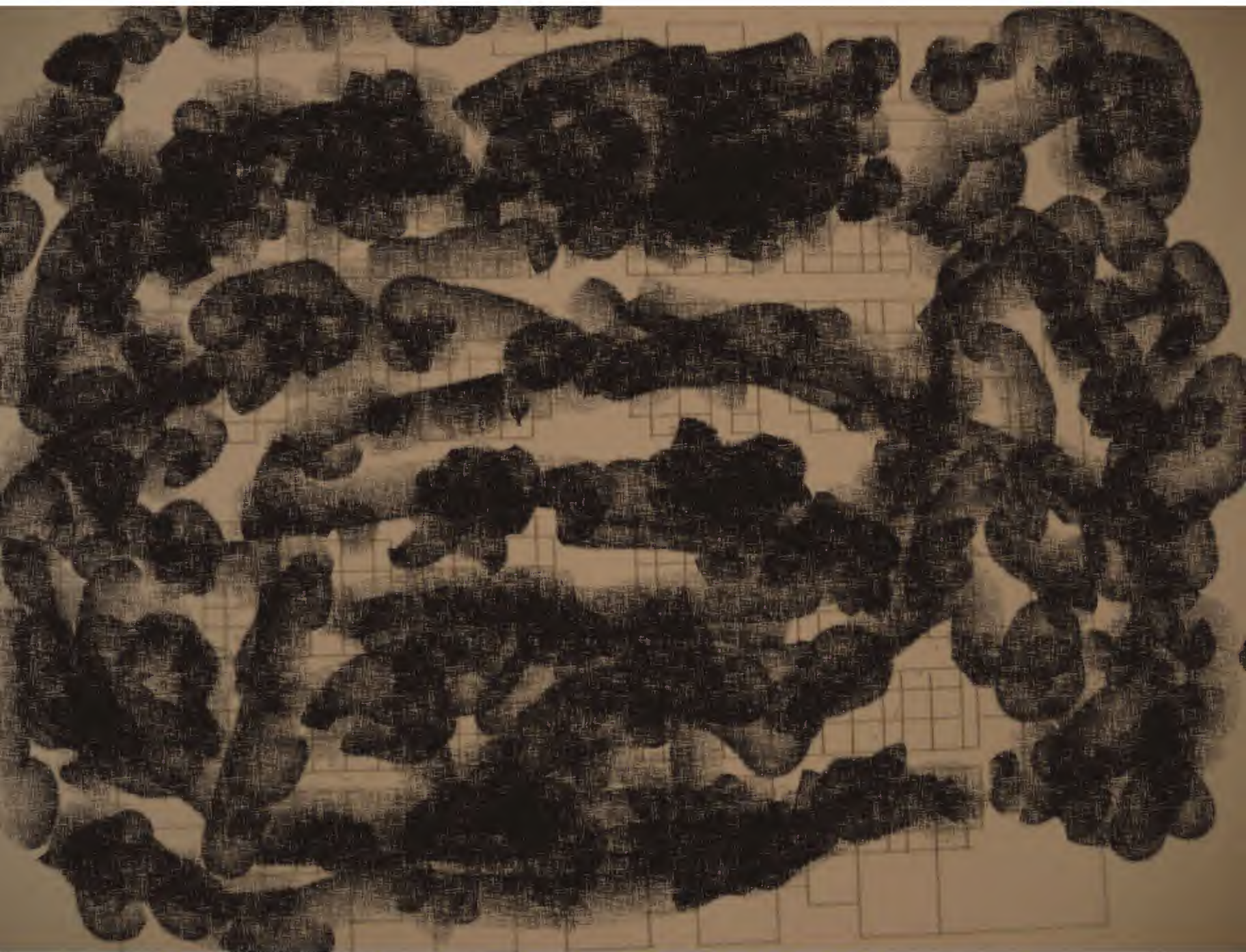




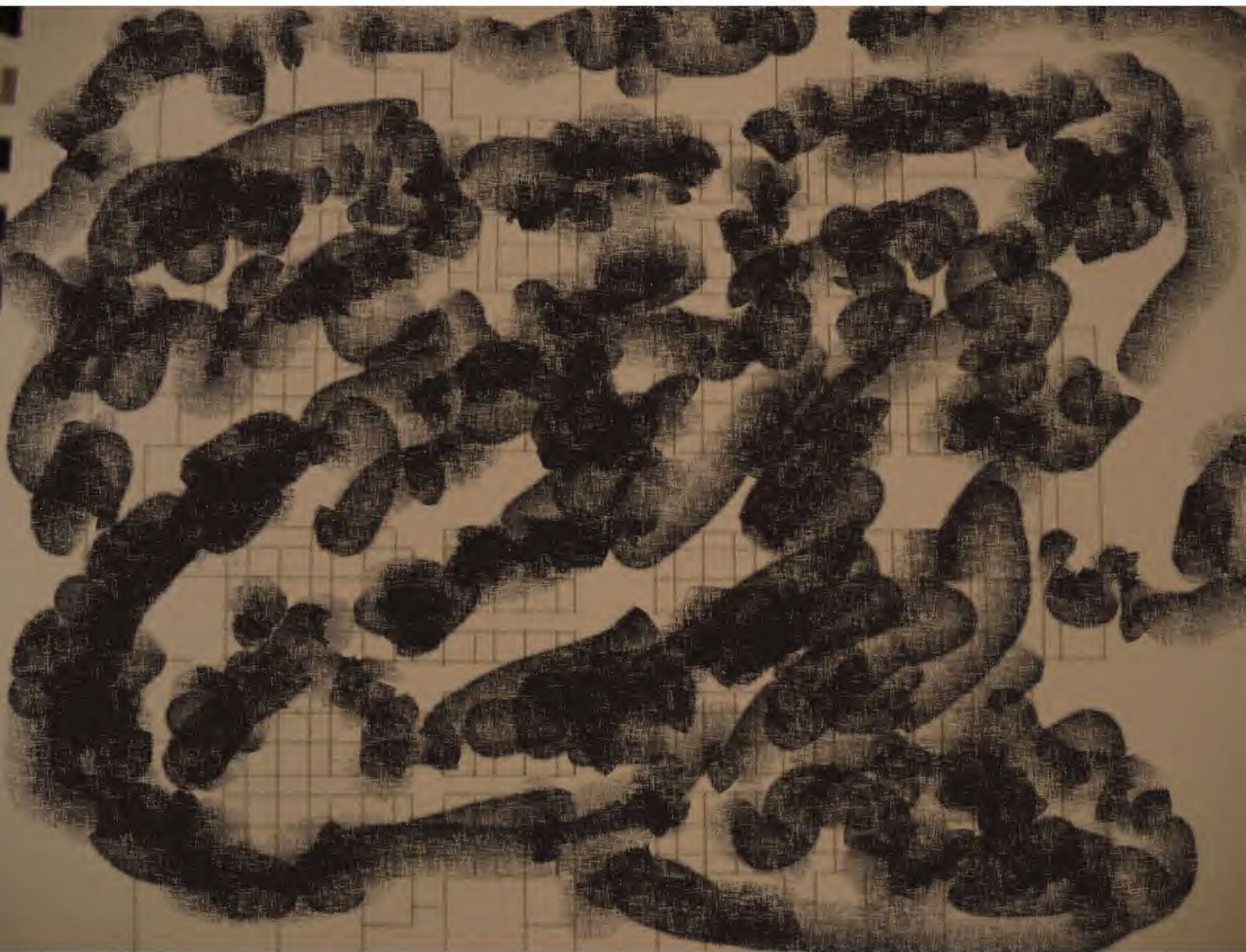




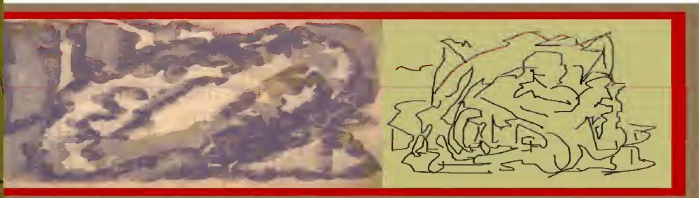




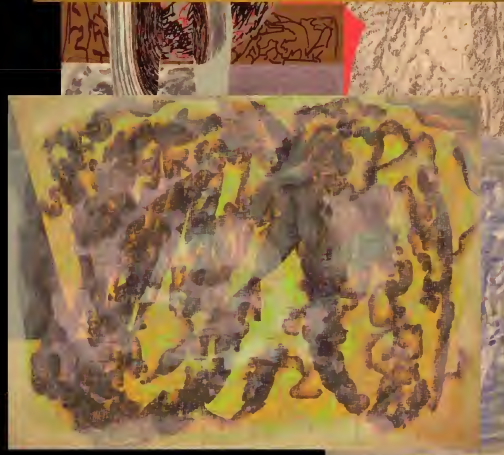
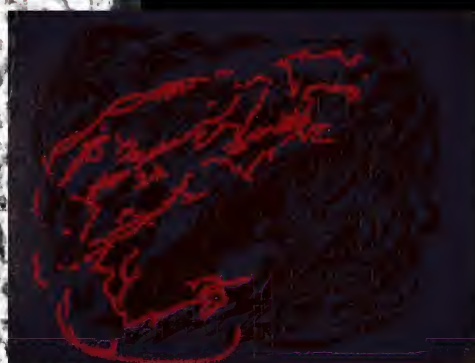
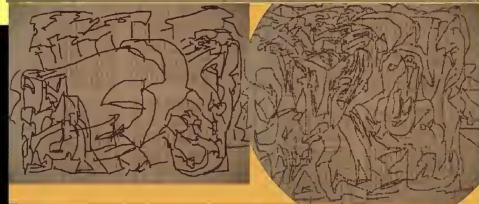
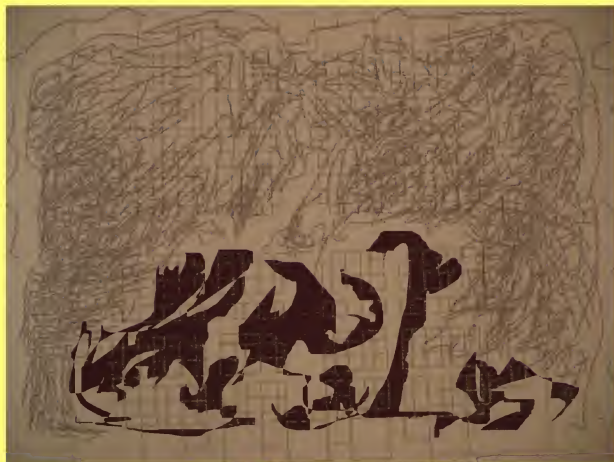




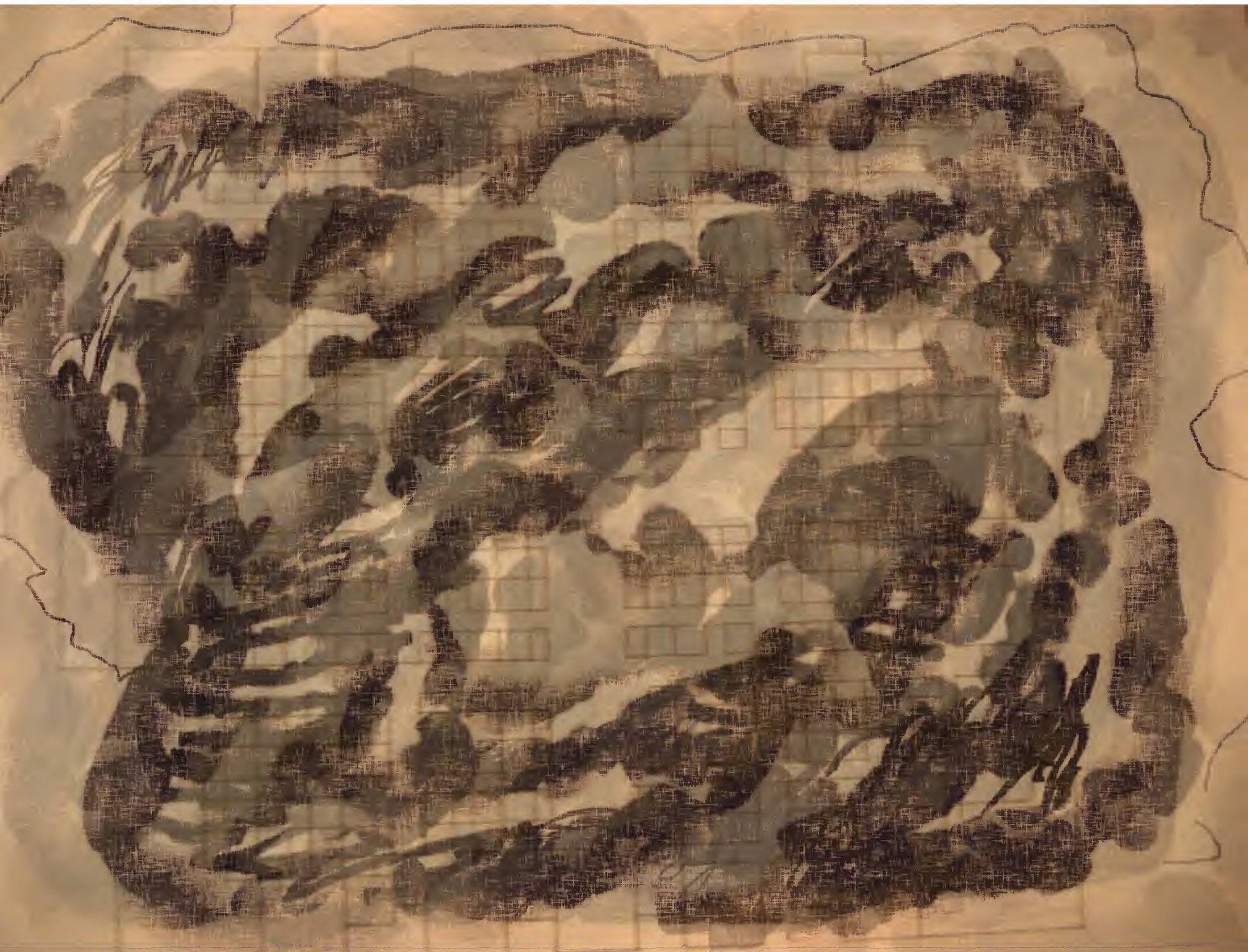




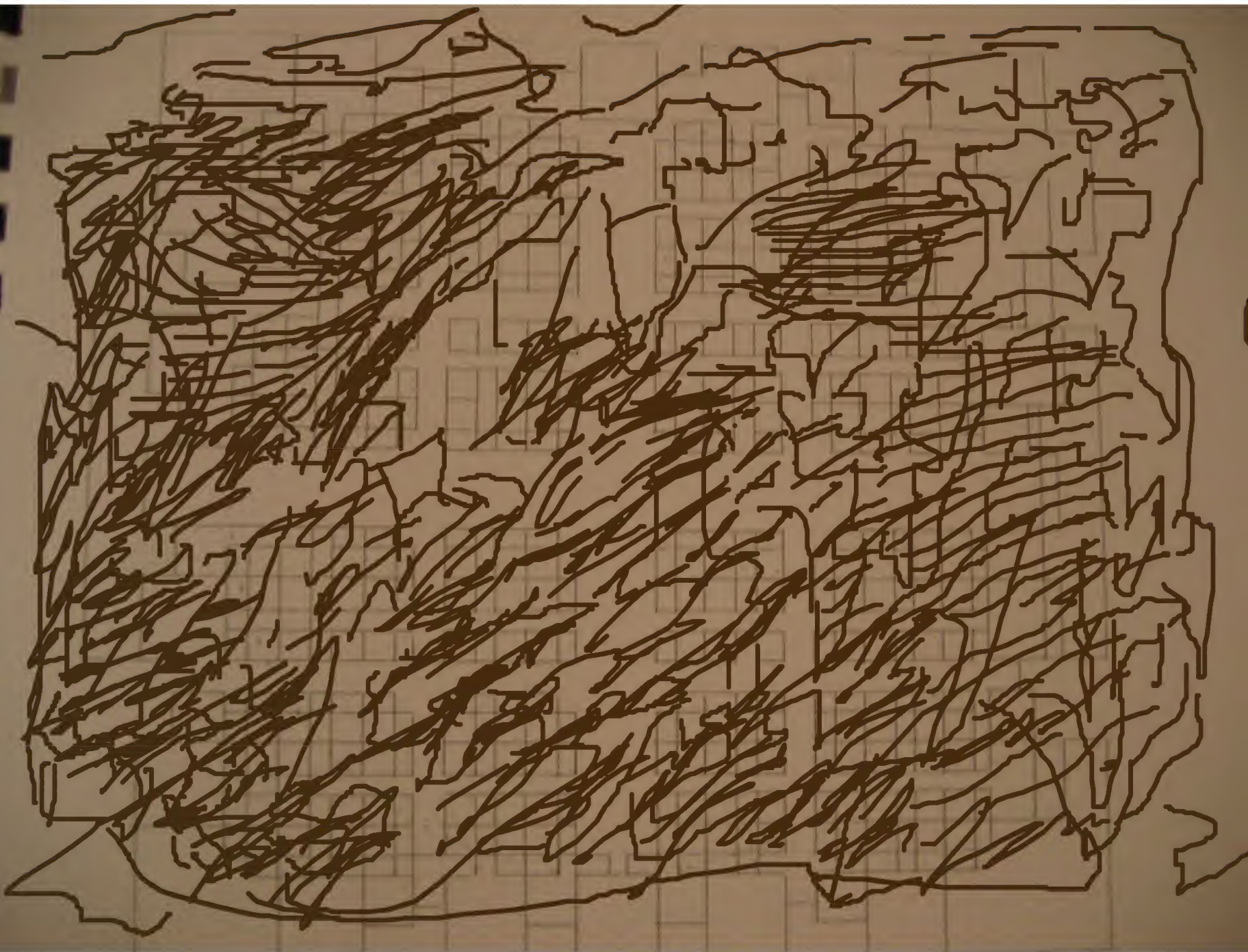




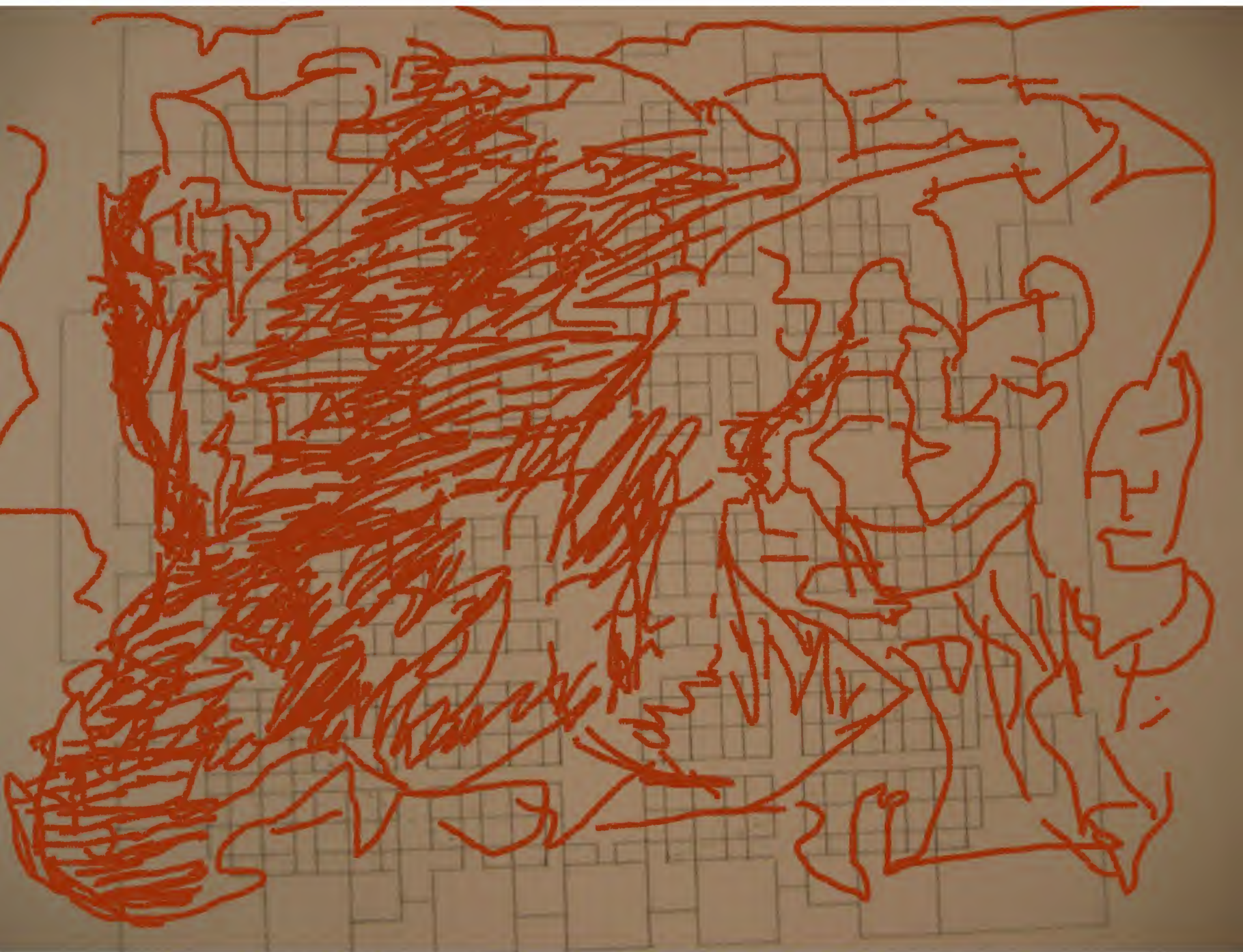




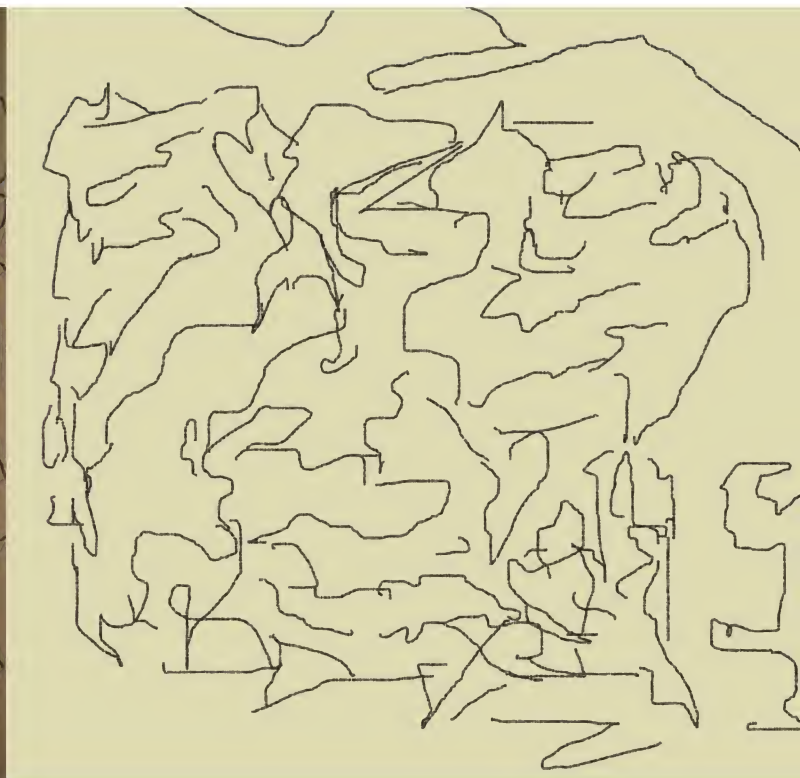
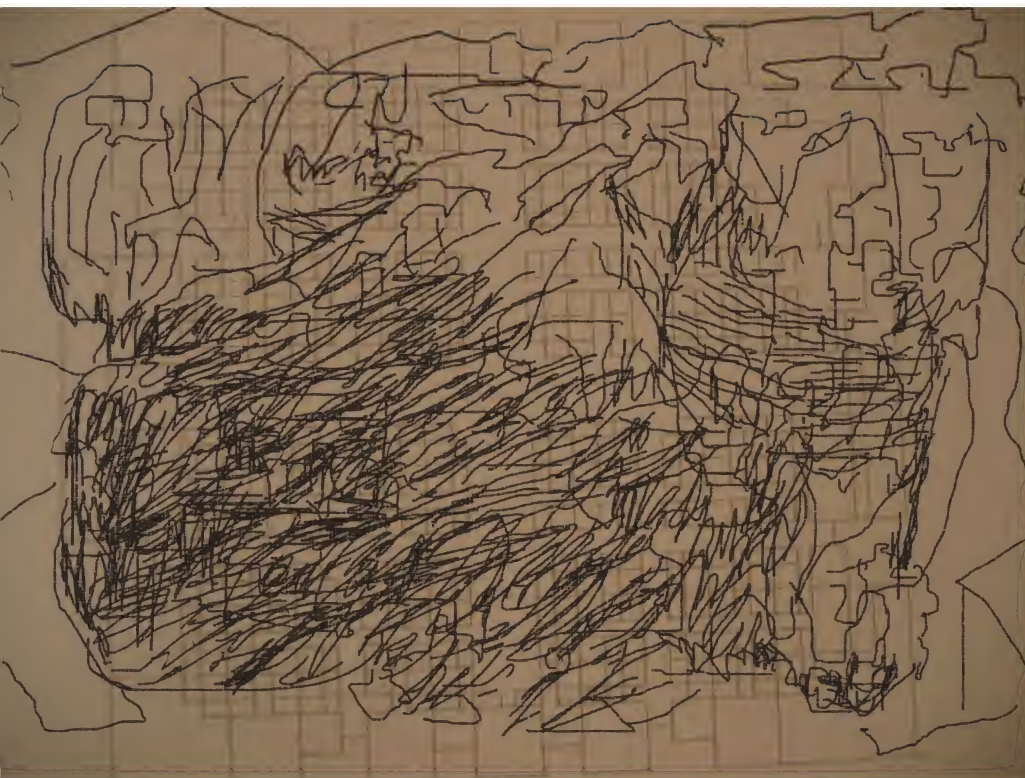




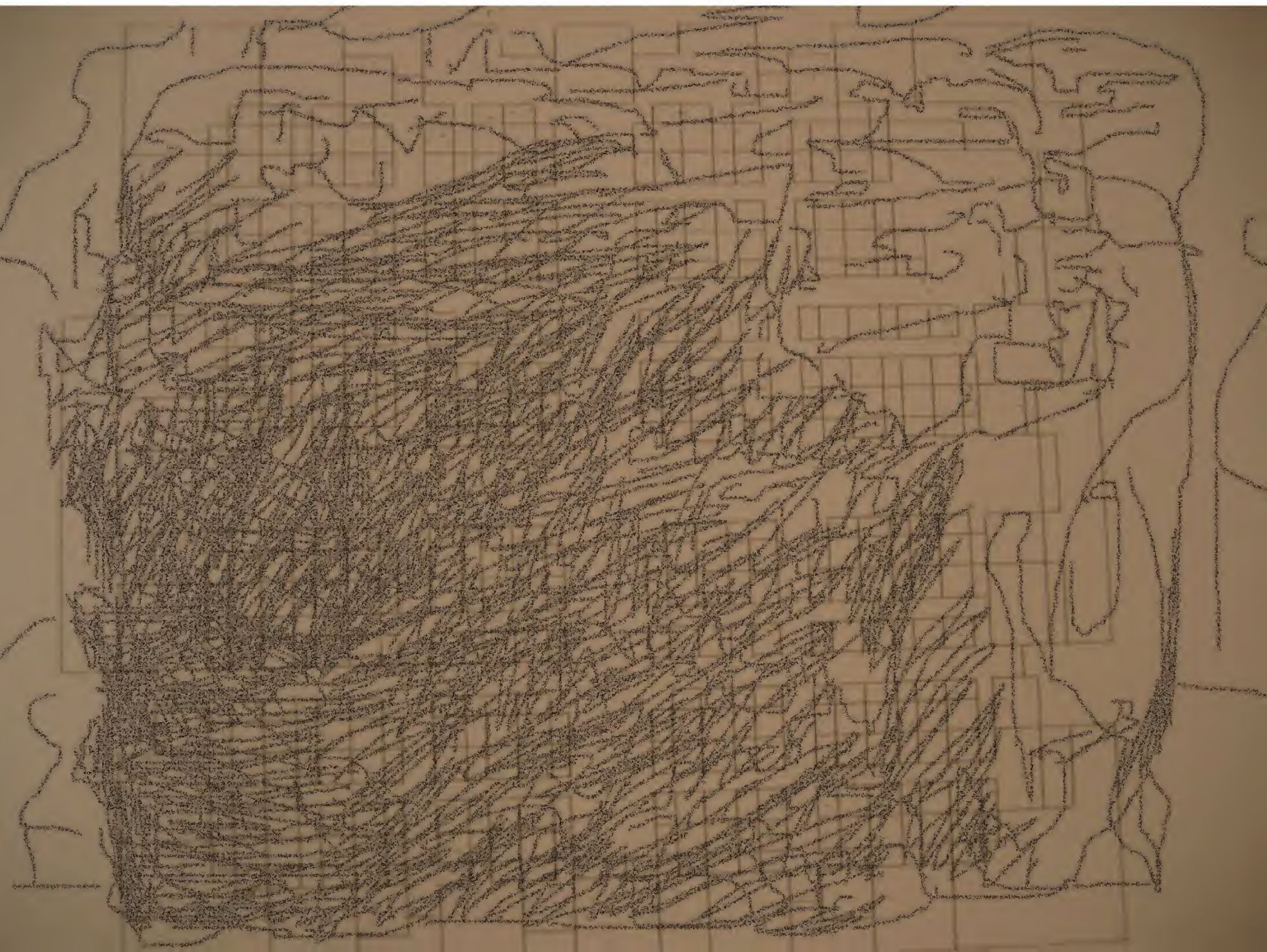








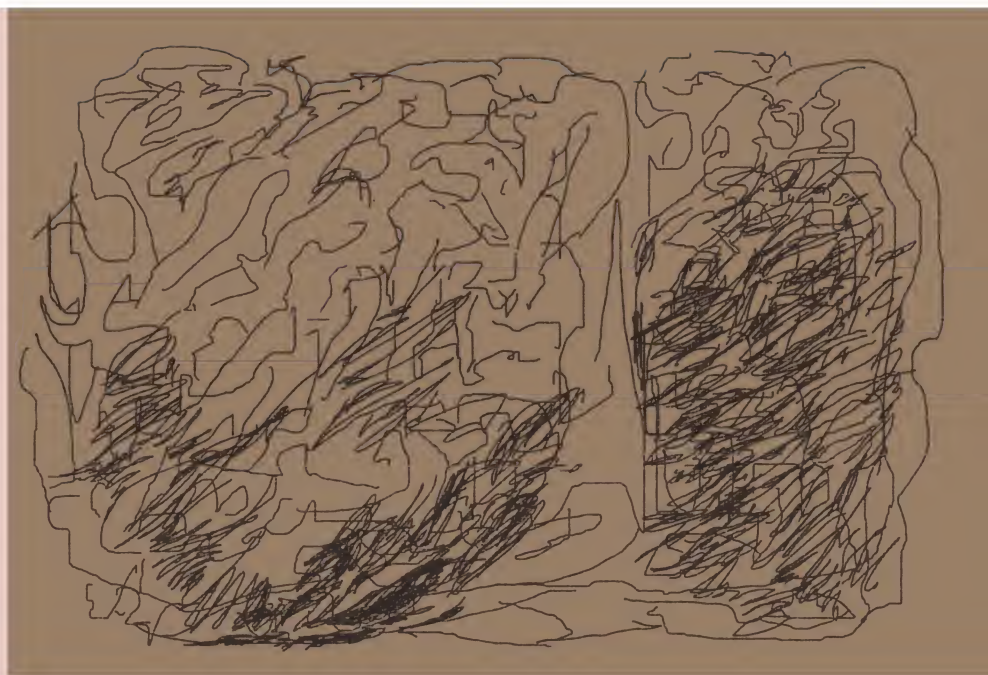




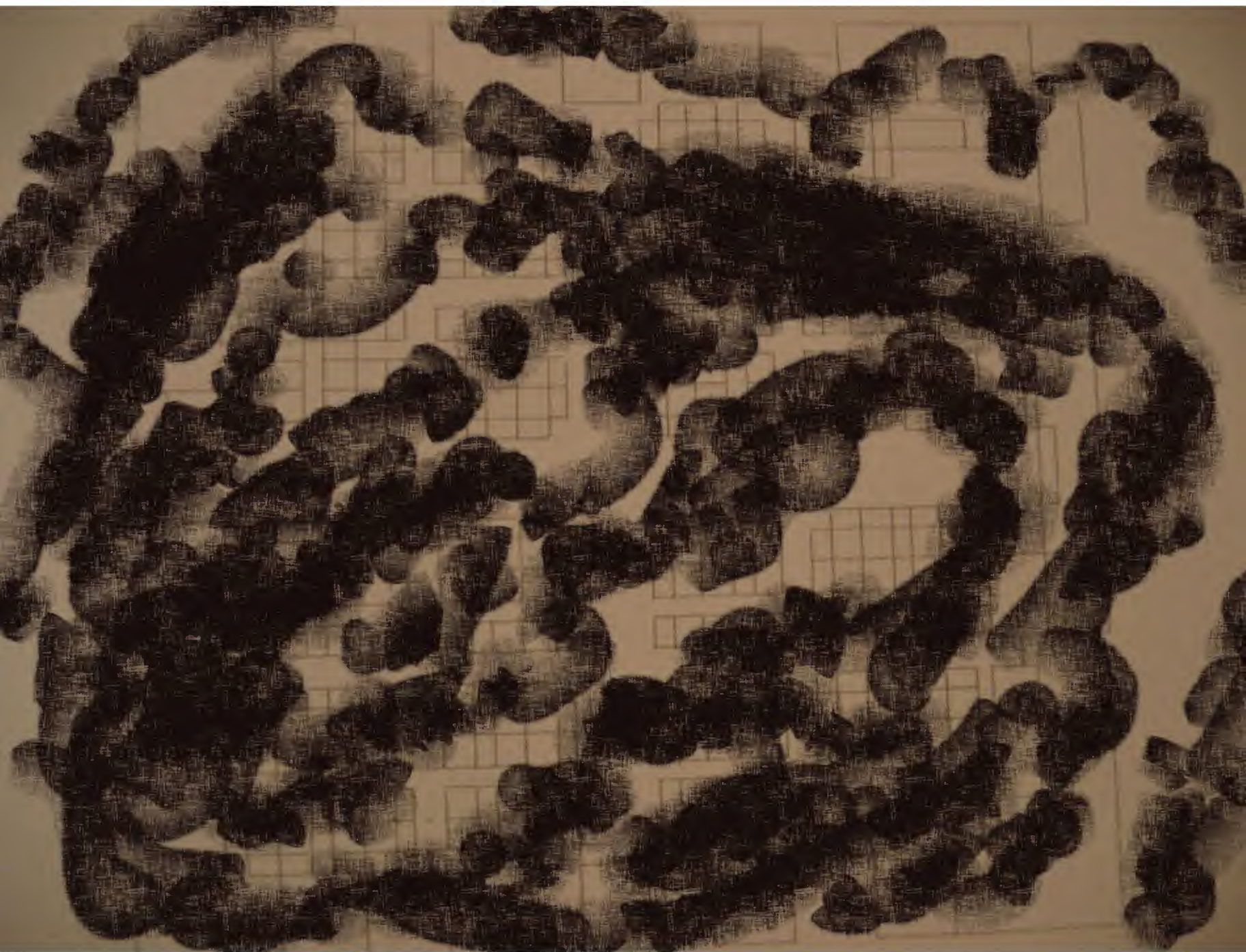




















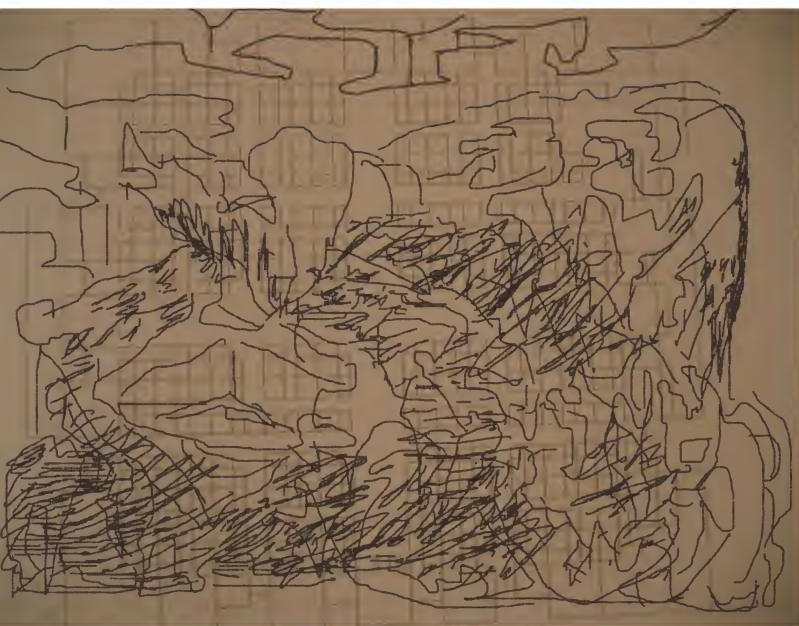




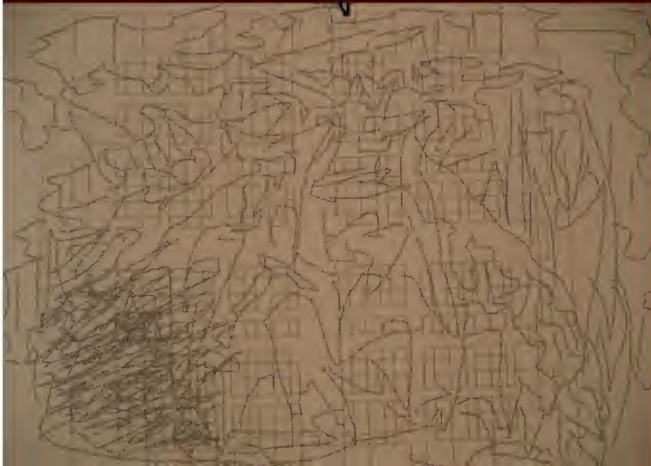




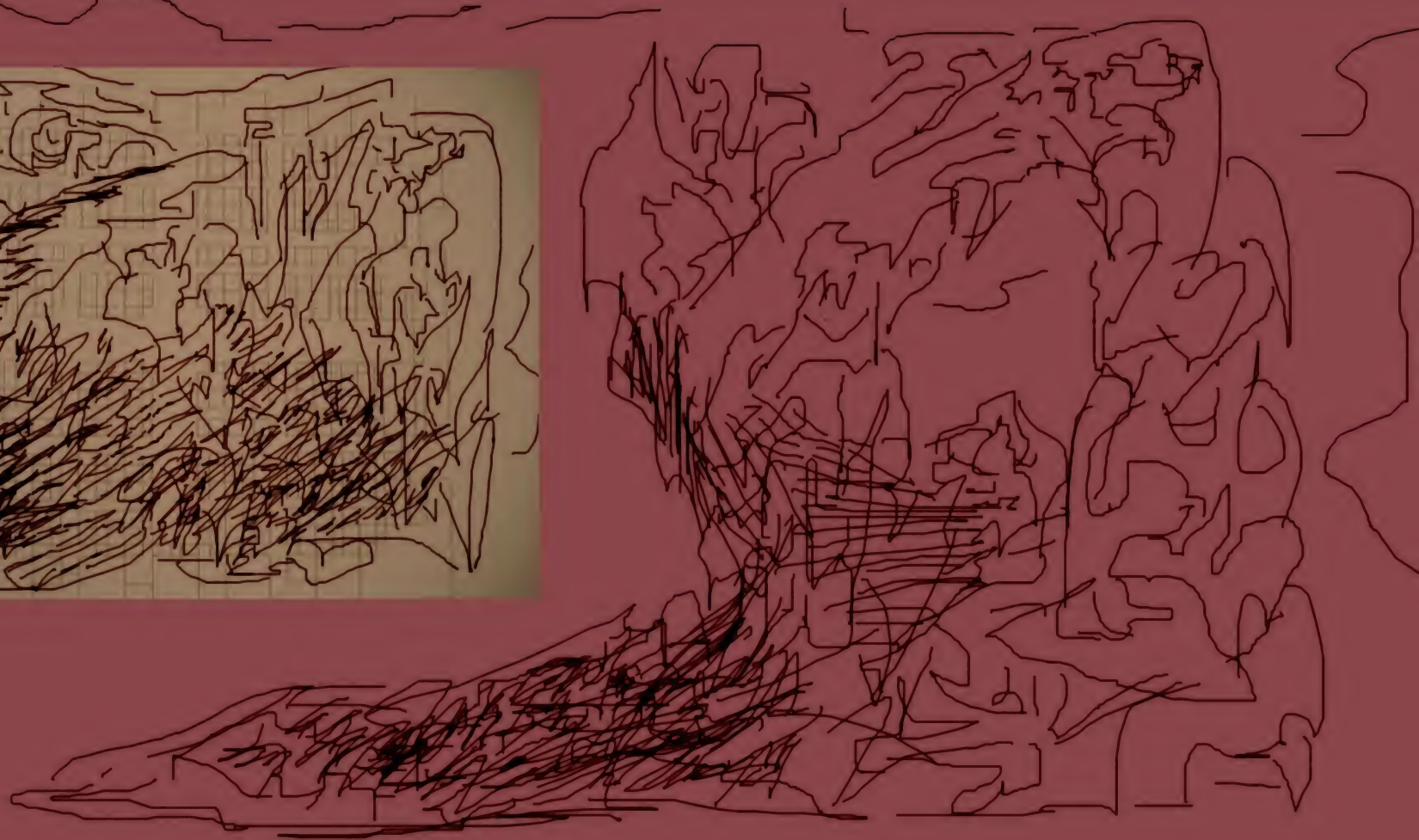
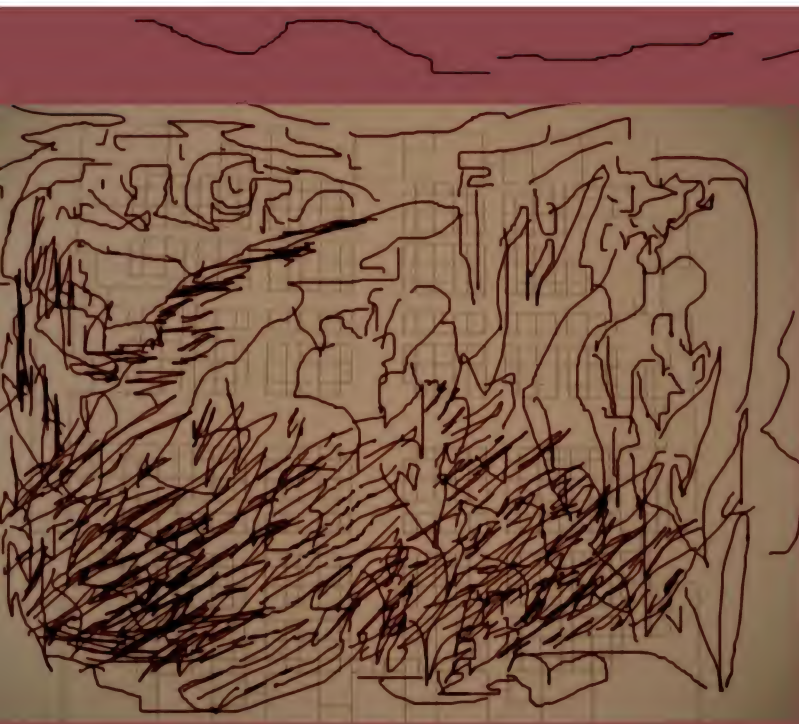




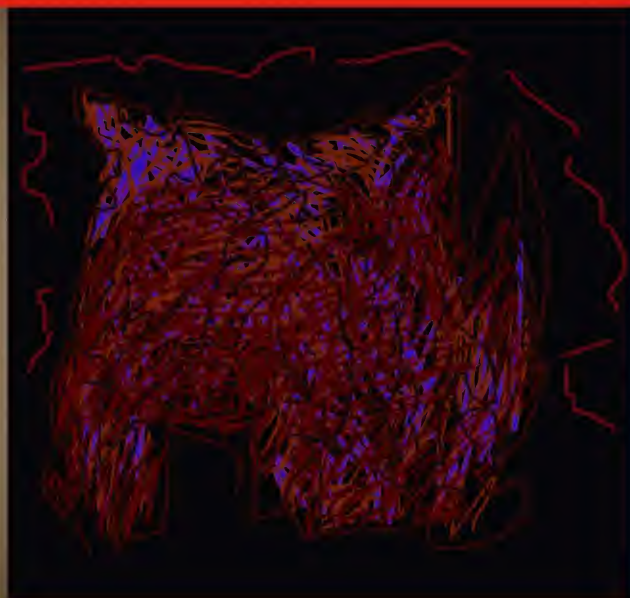




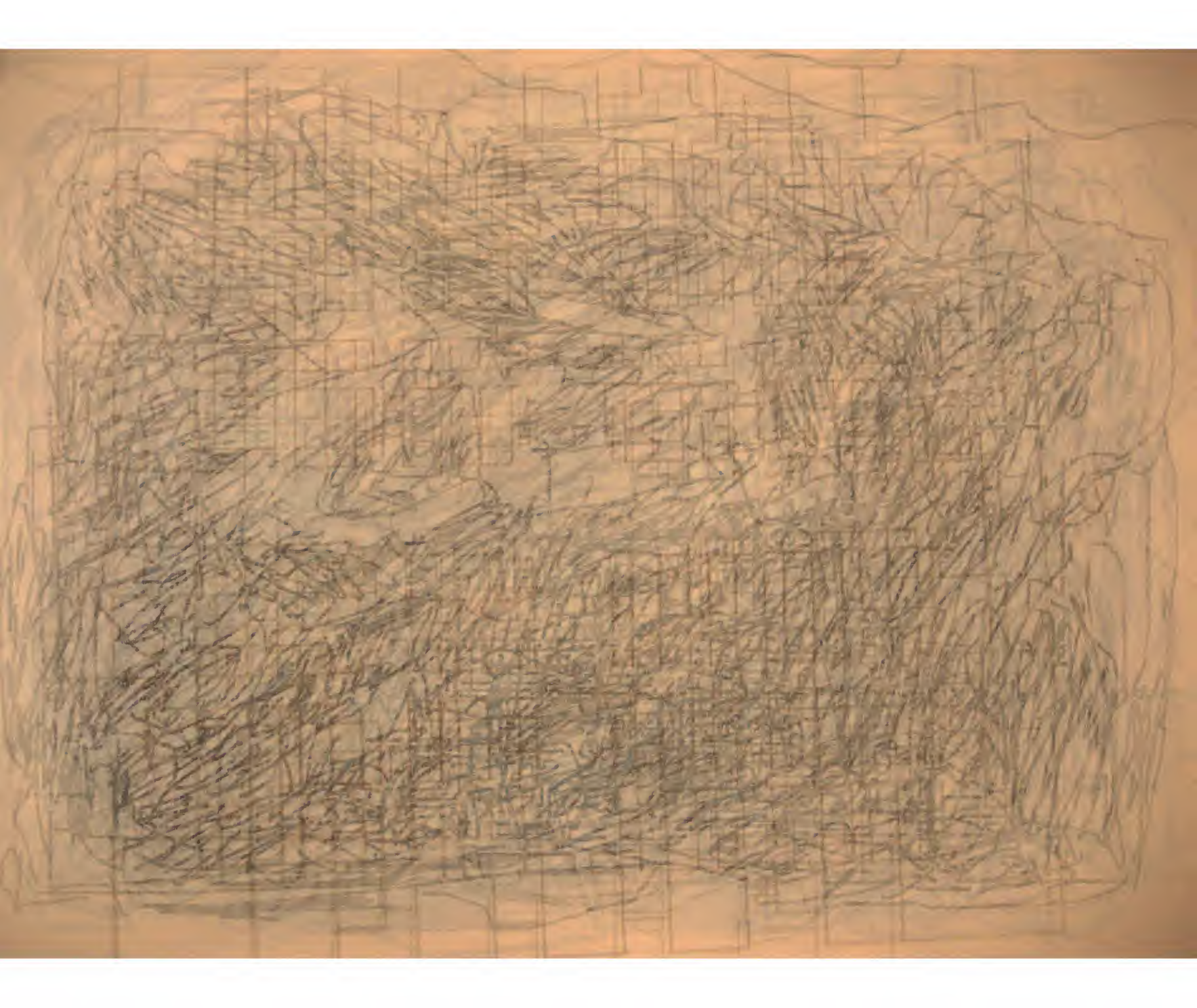




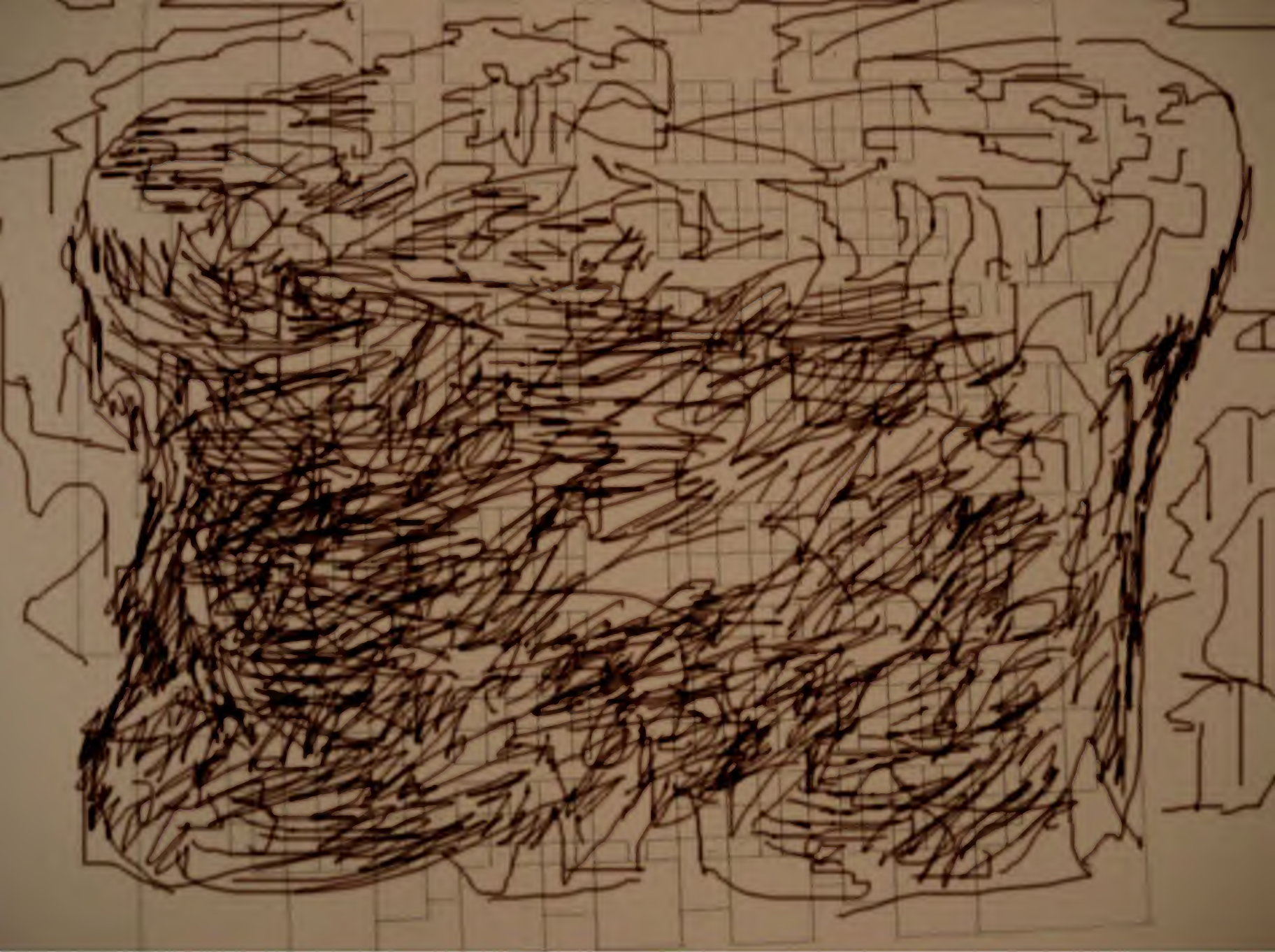








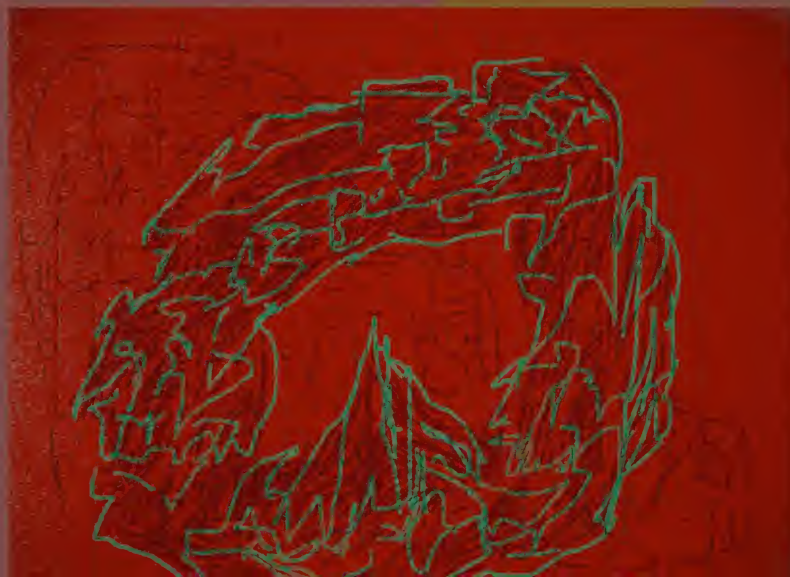




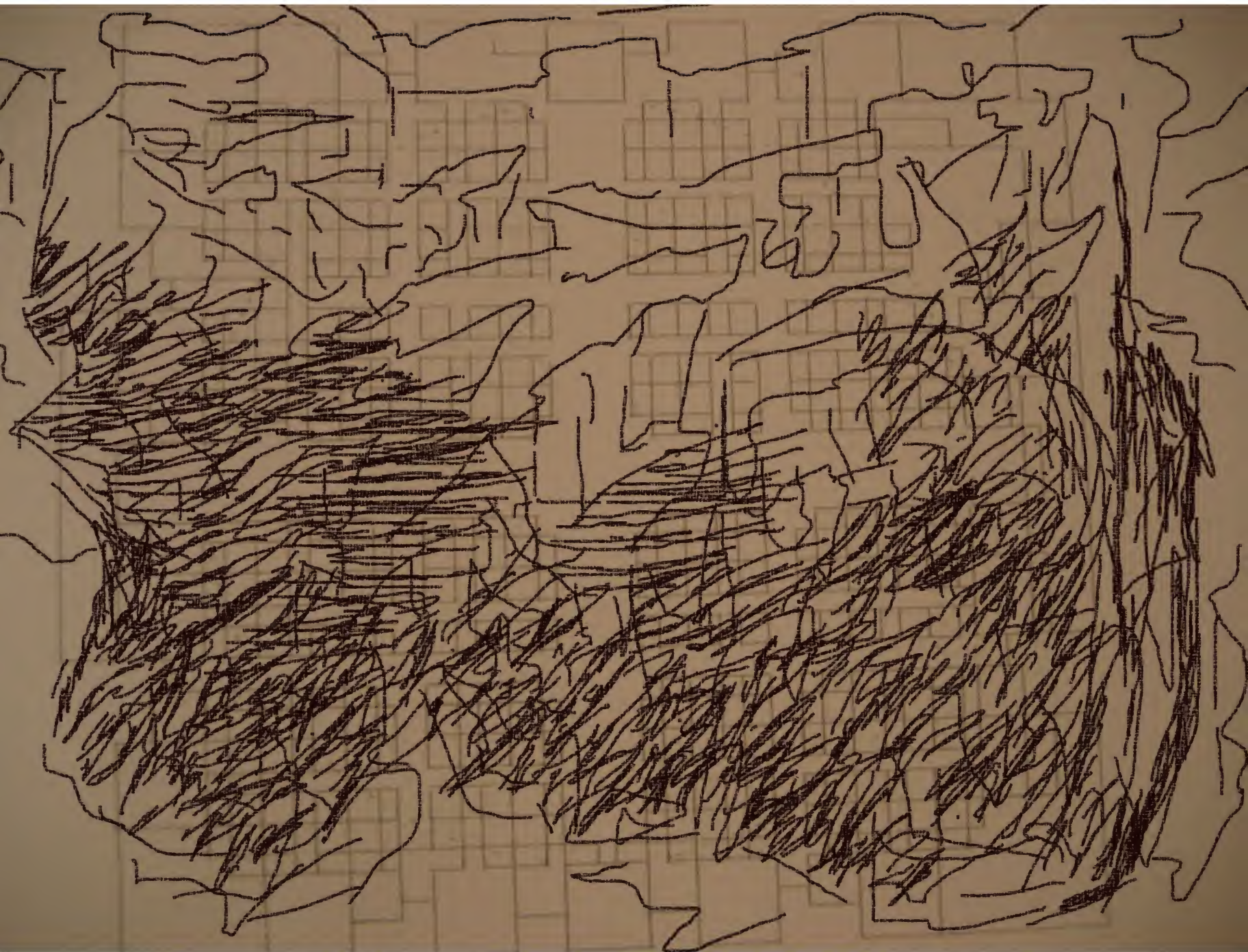




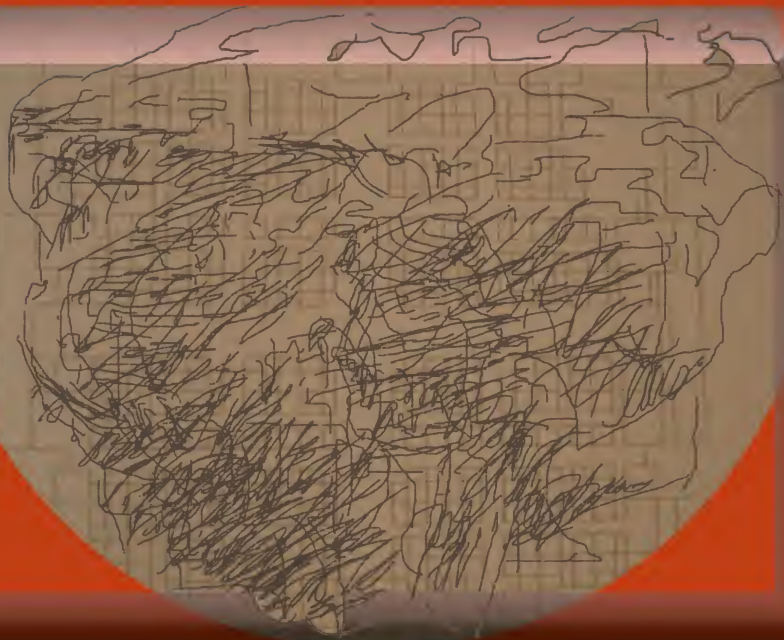
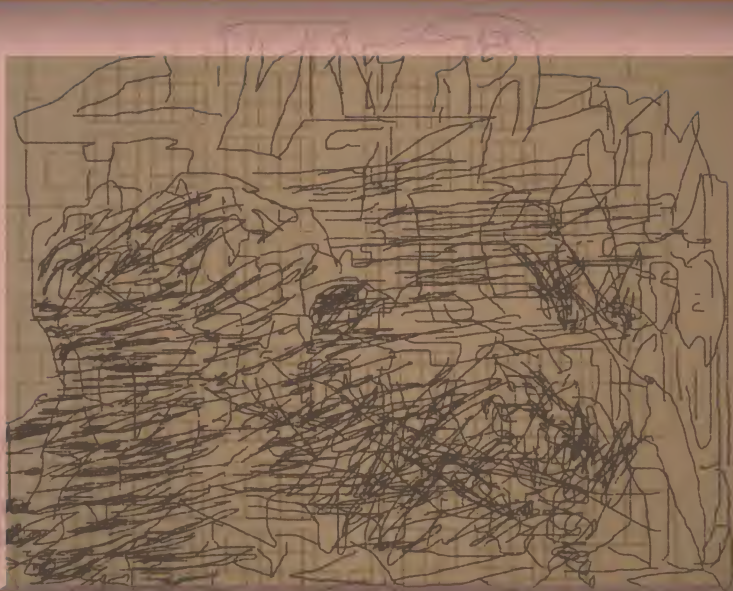




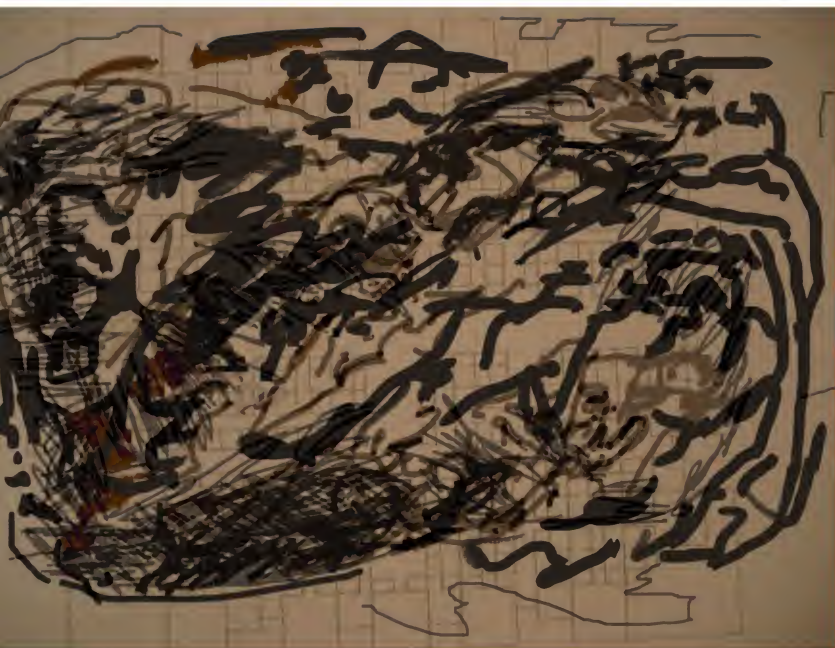












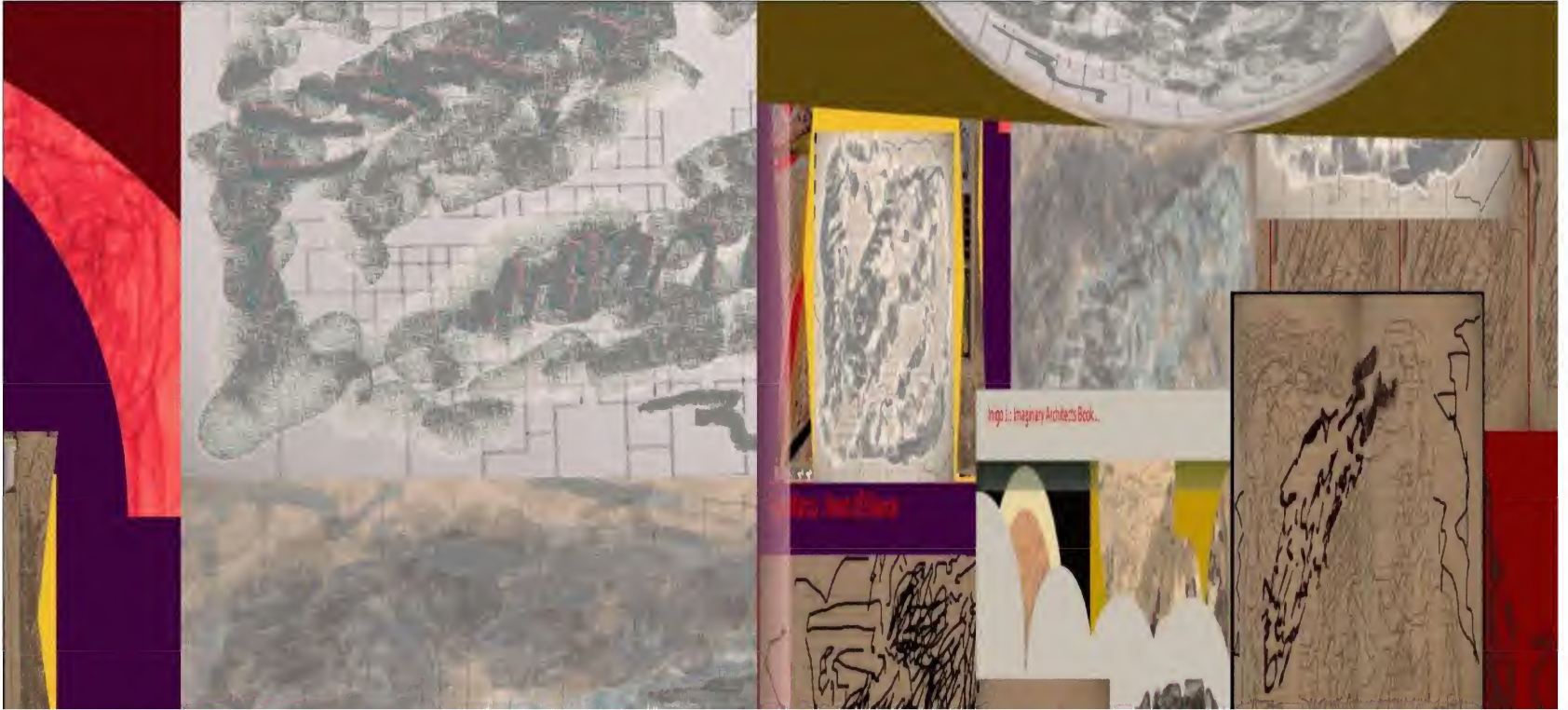




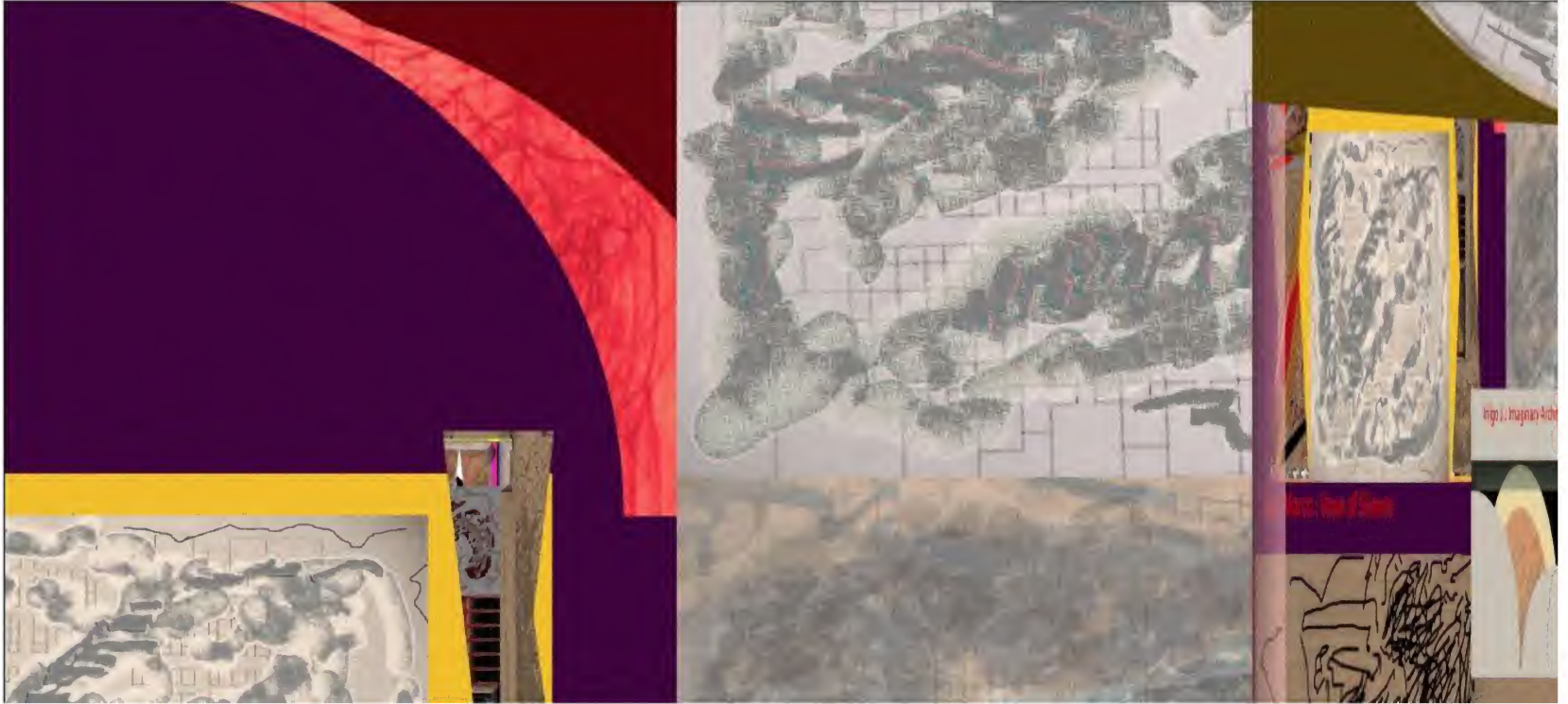








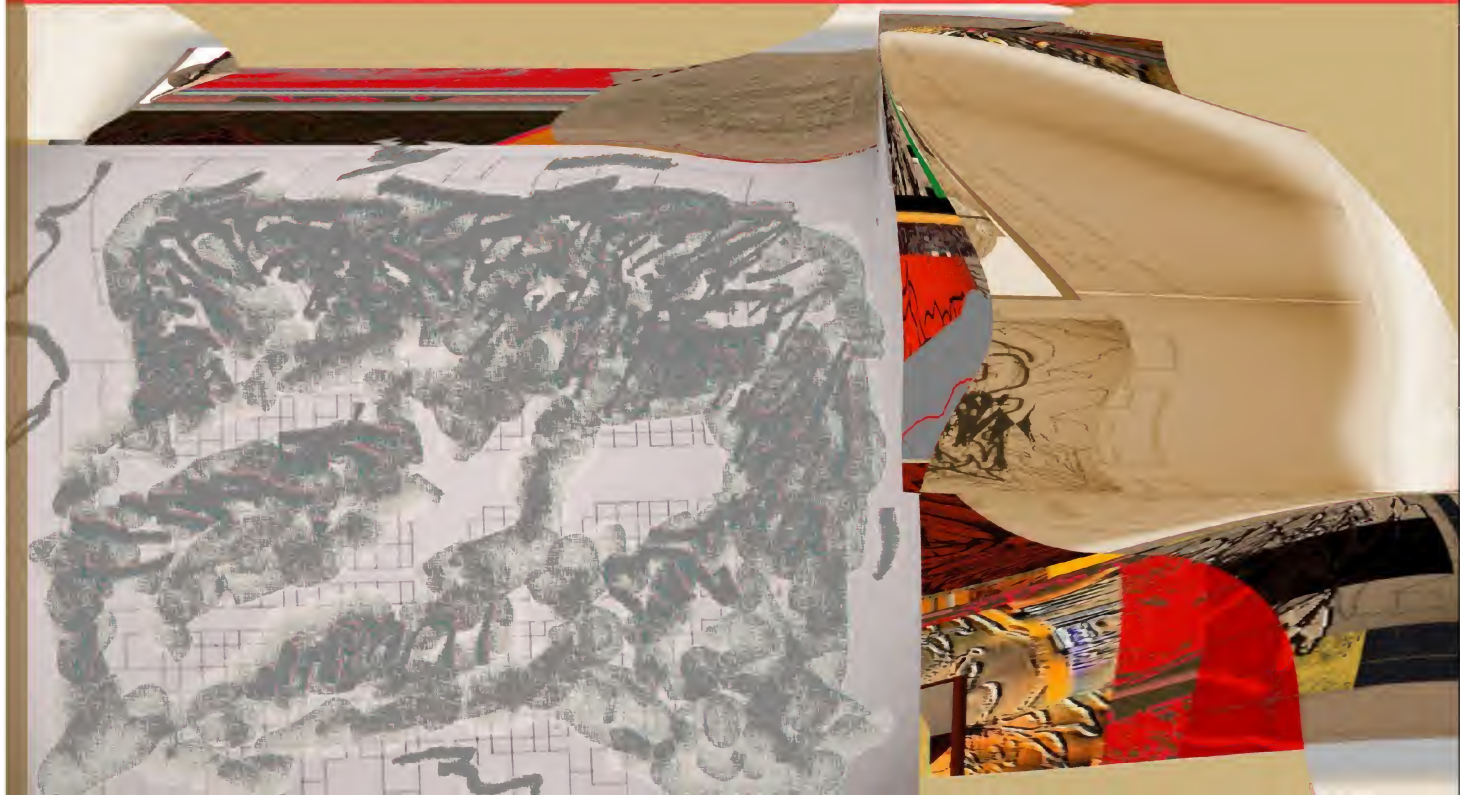






Herm: Spoils of War and Peace: Constructionist,  
Deconstructionist, End of History and Pragmatics:  
Semiotic Niche and Neurological Model of Semiotics.

What do we "alter" and place, into the collective  
subconscious? Do we controll our own evolution?





# Dionysian Cult Objects , Empty Center and Anamorphosis





## Post Poiesis : Blood Cell Casts... Poetics of Synechdoche





## Artistic Proof and Metamorphosis as Visual Metonymy Between Simulacrae and Parallelism

The Drawing that follows is a visual topography in the spirit of the I Ching Strong and Weak lines in which nature radicals (identifiers of morphology) are displaced to substitutions in terms of Aristotelian Rhetoric as Dialectic, pathos and ethos, dialectic being the strong or paradigm mode and ethos and pathos the artistic elements of situation, expression, that are discursive and modifying. The translation towards a visual rhetoric of ethos pathos and dialectic through a variety of reincarnations are discursive to the following terms:

Simulacrae: different conclusions from the same Logic

Metonymy; chains of signifiers, successive tropes rather than only a single metaphor, mood over mode

Dedifferentiation: immersion, or per evolution: interspecies evolution, awe, oneness, Immanence, the sublime

Strings of Virtuality: reference to ones one reference as transformative, like journaling or psychology

Hermeneutics: text or situation, double hermeneutic and Nachtreglichkeit, are transformations of strings of virtuality on a cultural level : nature of nature is a double hermeneutic that I focus on as the particular realm of artistic Proof

Artistic Proof: same as Rhetoric: Discourse as pathos and ethos as tonic to Dialectic paradigmatic contrast

Parallelism: possibility that an explanation is accidentally true, work starts when I get there...

Deterritorialization: The realm of Deconstruction, considering hidden assumptions and altering approach

Anamorphosis: point of view aside of focal point being distorted: implication that point of view is really a misnomer in terms of movement in mind and world where true movement is in flux.

Horismus: negative definition i.e. reality is not a series of points that happen to be connected.

Topology: Common Denominators or morphological arrows- information retained over change : mainstay of “abstract” thinking.

Visual Rhetoric: would include such things as “passage” ( same tone in different places), evolution of mark of view to line of approach to plane of encounter to collective mass and volume of configuration.

Labyrinth: time as struggled through material and circumstance

Teleological time: the account

Monumental Time: the big picture: physics, geology, astronomy, dwarfing human culture, scale of Nature

Chance: Non relation: separation from assumption of cause. Like zero, a major intellectual appreciation.



---

---

Pathos

---

---

---

Ethos

---

---

---

Dialectic

---

---

---

Being

---

---

---

Identity

---

---

---

Usage

---

---

---

Expression

---

---

---

Logic

---

---

---

Nominal

---

---

---

Interactive

---

---

---

Generative

---

---

---

Immersive

---

---

---

Pragmatic

---

---

---

Phenomonlolgical

---

---

---

Structuralist

---

---

---

Morphological

---

---

---

Topological

---

---

---

Topopgraphical

---

---

---

Labyrinthine Time

---

---

---

Monumental Time

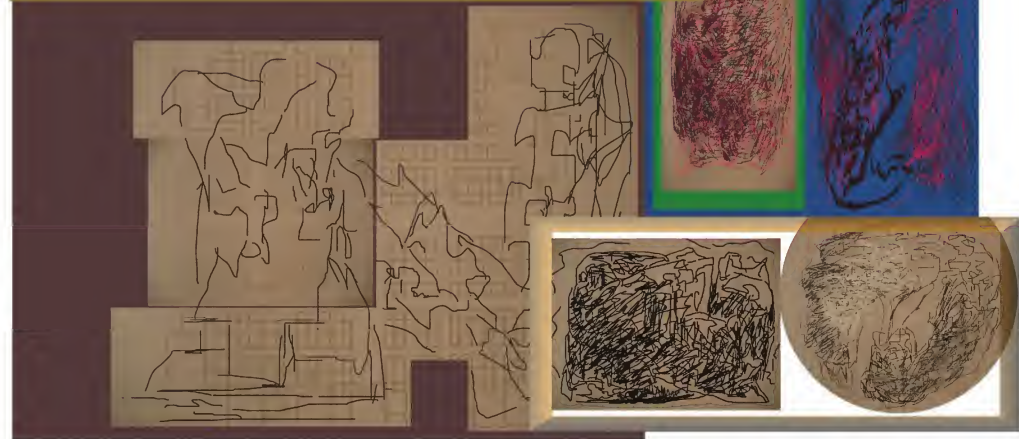
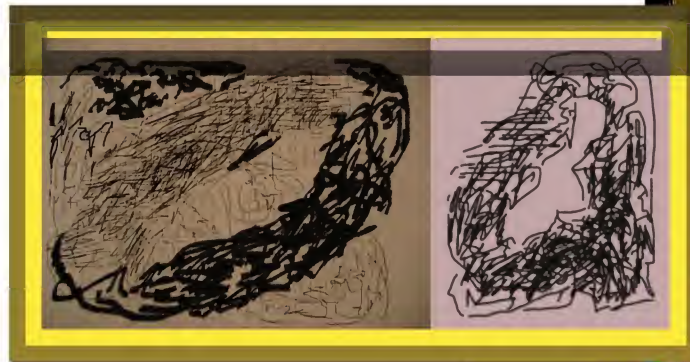
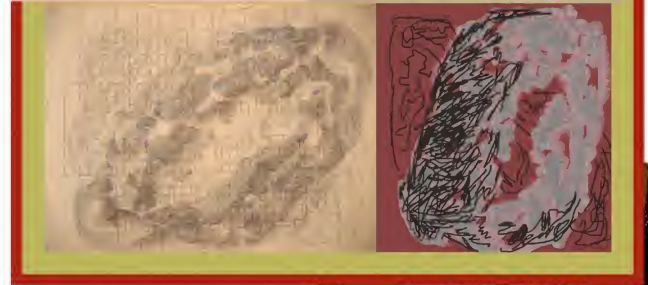
---

---

---

Teleological Time

---





*Blue Mantle of Heaven- Phenomenon... noumenon = “things in themselves”...phenomenon means shining through...yet phenomenology is not things in themselves but the reading of the senses... art creates objects which likewise are subjectively received , drawing as the realm in which things come across, the “bright robe” of Orphic symbolism in the Mysteries.. is reflected in Giotto’s and Angelico’s use of blue... and in Corot’s twilight paintings, and likewise Caspar David Friedreich...*

It is interesting that in daily orientation things either are or are not.. sic or non, yet the idea long gone from philosophy, yet phenomenology replaced by pragmatism in the reading modes still extends roots through the newer neurological models... particularly in the Medical field where reading the technology is highly problematic... Similarly in Physics the time is arriving when experiments are not always possible, the technology to study some particles would require accelerators as big as galaxies... therefore the thought experiment becomes a shining viability, and is long planted in art...

In Rhetoric-nomina means deliberate subtly... within visual rhetoric this is the necessity for relating art as potentiality a thing in itself when under discussion to the readings it creates within experience.















